

Saturday 6 January 2018

Amateur Photographer



TESTED

Leica CL

Why this gorgeous rangefinder-style camera is Leica's best mirrorless yet

PORTRAIT SPECIAL

Passionate about photography since 1884

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BUYING
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597
cameras
& lenses

One face 50 ways

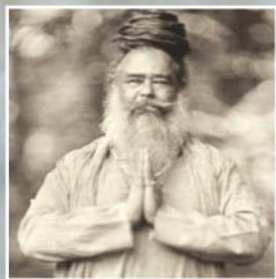
Fresh approaches for
creative portraits

APOY's top portraits

Which **people shots**
did well, and why?

Top-notch Tokina

Superb fast 20mm
prime tested



Collodion creativity

A modern twist on
a classic technique



The perfect small camera bag Lovely new **Billingham** ticks the boxes

D850

I AM THE NEXT CHAPTER

*con passione
Rosita Lipari*



ROSITA LIPARI INTRODUCES THE NEW NIKON FULL FRAME D850. To launch the new Nikon D850, award-winning wedding photographer Rosita Lipari was given the creative freedom to capture the image of her lifetime, shot on the new D850. Thanks to the powerful combination of the 45.7MP FX format back-side illuminated CMOS sensor and the speed of 9*fps shooting, she could tell a story like never before. With ISO 64 to 25600, 153-point AF, 8K time-lapse** and full frame 4K UHD video, now you too can capture your masterpiece. To find out more about the D850, and Rosita's story, follow Nikon on Facebook and YouTube.

*Requires the optional MB-D18 Multi-Power Battery Pack, EN-EL18a/b battery, BL-5 battery cover and MH-26a charger. **Requires Interval Timer settings and 3rd party software.

Nikon ^(th)
100
anniversary





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Is it possible to shoot the same person in 50 different ways and still get creative portraits? The authors of a fascinating new book reveal how, in this case, more is more

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Portrait photography is tough enough as it is, but imagine setting yourself the challenge of shooting the SAME person in 50 different ways. After you've tried a few locations and assorted hats, I wager you'd start to run out of ideas, but it can be done – turn to page 12 to see how one photographer did it. Other highlights of our portrait special include the best people shots

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A week in photography

from APOY, and a fascinating interview with a photographer who shot yoga masters using the Victorian wet collodion process. The images look amazing, but wet collodion is about the longest route possible to getting a picture – turn to page 28 for the full story. Factor in a review of Leica's CL mirrorless and a review of a Tokina prime, and you can see why AP is the perfect antidote to the post-Christmas blues... **Nigel Atherton, Editor**

ONLINE PICTURE OF THE WEEK

Sunshine stag

by Andrea Heribanova

Nikon D800, 28-300mm, 1/1600sec at f/6.3, ISO 200

This early-morning shot was uploaded to our Twitter page using the hashtag #appicoftheweek. It was taken by photographer Andrea Heribanova. She tells us, 'I mostly shoot landscapes, but this autumn I visited Richmond Park in London at sunrise and fell in love with the place, and returned a number of times since then. I visit once or twice a week. This particular morning was the best with mist, frost and sunshine. I was following this stag for quite some time until he disappeared in the thick mist. It was a wonderful morning with an amazing light and I enjoyed watching the stag's behaviour. For a while I even forgot I'm in the city!'

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Send us your pictures If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

Email Email a selection of low-res images (up to 5MB of attachments in total) to appicturedesk@timeinc.com.

CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 51.

Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 51.

NEWS ROUND-UP

The week in brief, edited by
Amy Davies and Hollie Latham Hucker



Vuze cameras arrive at the ISS

The world's first 3D 360° virtual reality camera, the Vuze VR, has been selected by NASA and National Geographic to capture life on board the International Space Station. Sent to an altitude of 408km, the cameras will be used by astronaut Paolo Nespoli for a new series called 'One Strange Rock'.

GoPro reduces Hero5 prices

GoPro has reduced the prices of its Hero 5 lineup of action cameras. The Hero 6 was announced in September 2017, but you'll now be able to pick up the older models more cheaply – the Hero 5 Black for £299.99 and Hero 5 Session for £199.99. Both are capable of recording in 4K.

Canon announces new printers

Two new PIXMA printers have been revealed, both with the ability to create borderless 4x6in photos in just 65 seconds. The TS205 and TS305 can also print up to A4 in size via the standard paper drawer – the models use pigment black ink and dye colours. The printers will cost £39.99 and £49.99. Canon says these compact, affordable, easy-to-use printers are ideal for families and students.



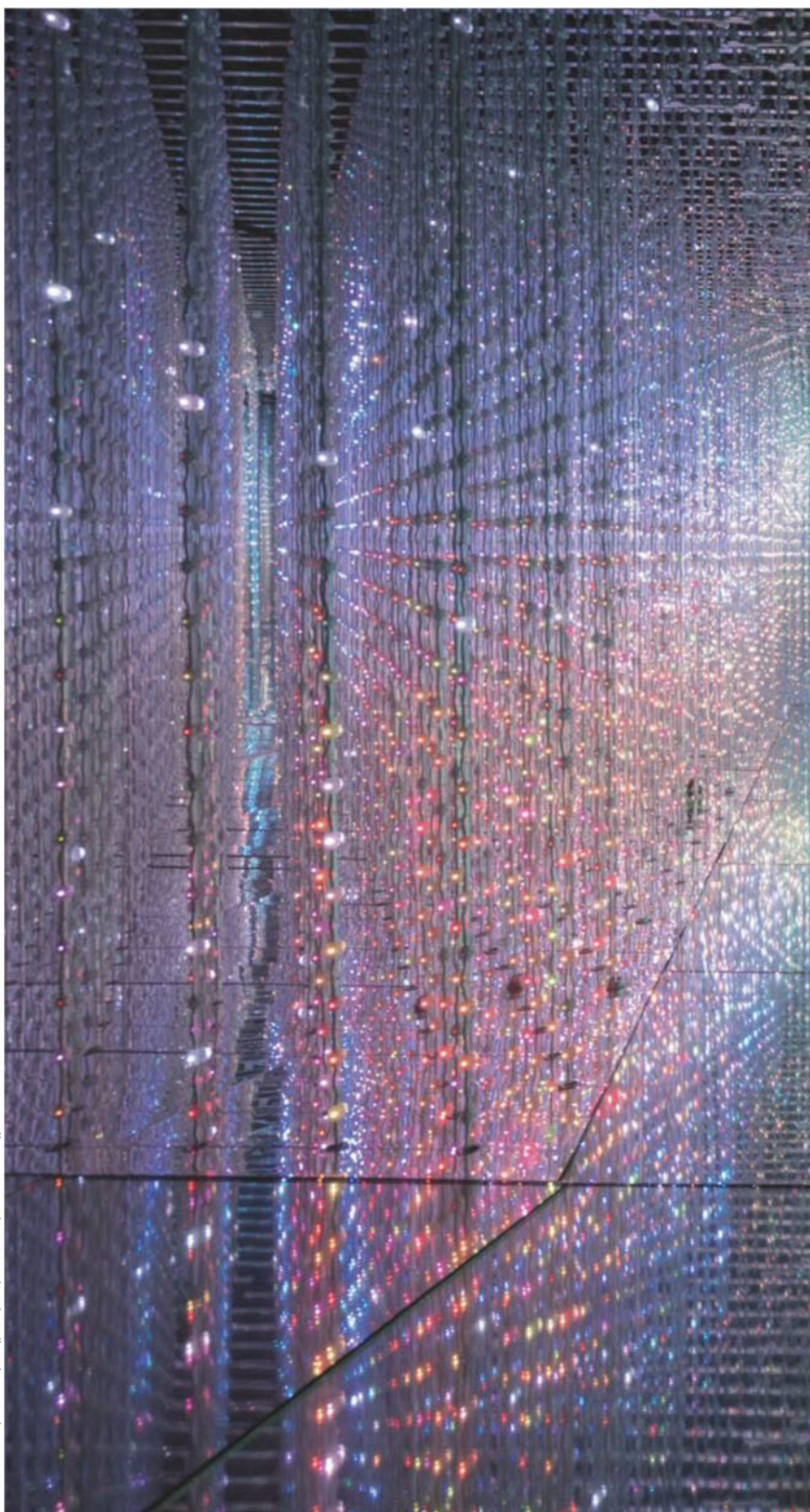
Honor debuts two new affordable smartphones

Offering competitive prices, Honor has announced two new smartphones into its line-up. The View 10 features artificial intelligence, a dual-lens camera with an f/1.8 aperture and the promise of fast focusing. Meanwhile, the cheaper 7X also features a dual-lens camera, as well as a large, 'full view' screen.



QNAP releases photo tagging app

Photo Tagger is an app designed to add tags to make it quicker and easier to search through your photos on your mobile phone. If you save your photos to an external hard drive, the tags will be embedded in the metadata. Available to download now on iOS, an Android version is also in development.



© SONG LUK CHENG, HONG KONG (CHINA). ENTRY: OPEN PORTRAITURE OPEN COMPETITION, 2016 SONY WORLD PHOTOGRAPHY AWARDS

BIG picture

Last chance to enter the Sony World Photography Awards

A NEW set of images has been released from the Sony World Photography Awards to celebrate the official closing of the contest. Amateurs have until 4 January to enter their images, and professionals have until the 11th. Prizes include US\$25,000 for the winner, along with equipment from Sony. This image



'Back to the Future' was taken by Sung Lok Cheung from Hong Kong. It was taken at TeamLab, Dance! Art Exhibition in Shenzhen, China. Sung says, 'I had been waiting with my friend for the right composition. I saw a little girl in a red dress running around. I kept on waiting, expecting that she would come to the perfect spot. Luckily she ran out again by the channel.' Visit worldphoto.org to see images already submitted.

Words & numbers

***You don't have to sort
of enhance reality.
There is nothing stranger
than truth***

Annie Leibovitz
American portrait photographer

19,371

The total number of entries
submitted to APOY 2017
on Photocrowd

SOURCE: WWW.PHOTO.CROWD.COM

Improvements to Snapbridge, the app for Nikon DSLRs, make it faster to share photos online



Nikon's Snapbridge 2.0 brings huge updates

NIKON has given its Snapbridge connectivity functionality – available in all of its recent DSLRs, including the D850 and the D500 – a complete overhaul.

Photographers can use the Snapbridge app on their smartphone to connect to their camera for transfer of photos for sharing online, as well as remote control of the camera. Since being introduced about two years ago, it has faced its fair share of criticism.

Now however, based on feedback from users, Nikon has made a swathe of improvements, including a brand new screen design and menu structure. New features have also

been added with the aim of making the app easier to use, more intuitive and to enable an easier connection.

The app now offers instructions for each category of camera, with explanations displayed of the steps to be taken with both the smart device and the camera using text and images. This should mean that connecting the two devices together for the first time is quicker and easier. You can now also register up to five different cameras with the app, which is useful for those with multiple Nikons.

One of the key areas of improvement is that there is now less power consumed, faster operation

and a more stable connection – a major criticism of the original version of Snapbridge. The speed with which images are displayed has been improved, making it quicker to see photos within the Snapbridge app which have either been automatically or manually downloaded.

Remote photography has been given several updates too to make it a more serious proposition for advanced photographers. You can now control more settings from the Snapbridge app – you can choose between exposure modes (PASM), alter shutter speed, aperture, exposure compensation, ISO sensitivity and white balance.

Nikon says that it will continue to enhance the app's usability and strengthen its functions as time goes on, again based on user feedback. Snapbridge is available for both iOS and Android, and is free to download. Snapbridge 2.0 is available to download or update now, and is compatible with a wide range of Nikon's devices – Nikon D850, D500, D7500, D5600,

D3400, Coolpix A900, A300, B700, B500, W100, W300, KeyMission 80. See nikon.co.uk.

Protect Wildlife on Instagram

Animal abuse and the sale of endangered animals or their parts is not allowed on Instagram. You are searching for a hashtag that may be associated with posts that encourage harmful behavior to animals or the environment.

Learn More
<https://help.instagram.com/859615207549041>

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Show Posts

Hashtags aim to tackle wildlife exploitation

WHEN users search Instagram for hashtags associated with harmful behaviour to animals or the environment, such as #koalaselfie, #slowloris, and #elephantride, they will see an advisory screen.

Instagram is also directing people charities that work to combat wildlife crime to find out more, including the World Wildlife Fund, TRAFFIC and World Animal Protection.

The screen that appears reads: 'Animal abuse and the sale of endangered animals or their parts is not allowed on Instagram. You are searching for a hashtag that may be associated with posts that encourage harmful behaviour to animals or the environment.'



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You can now register five cameras with Snapbridge 2.0



Manfrotto introduces new tripod range

A NEW series of tripods, the 190go! M-Series collection, has been added to Manfrotto's line-up. The lightest and most compact tripods in the 190 range, they are available in aluminium or carbon fibre variants.

For this range the M-lock mechanism is a new twist lock which has been developed by Manfrotto to enable quicker and easier setup with a single 90° hand rotation mechanism. There is also a 90° column mechanism which allows the column to swing to its

horizontal position for shooting from a variety of different angles.

Stability is promised thanks to a new set of legs, which are available for both the aluminium and carbon versions. The aluminium legs feature D-shaped aluminium tubing from Manfrotto's 190XPRO range, while the carbon version introduces a brand new carbon fibre weave, designed to increase the tripod's stiffness while keeping it lightweight.

Four leg angles and an easy leg attachment are

also included on each of the 190go! M-series tripods, which allows for various configurations, as well as different accessories to be attached to the tripods.

Manufactured in Manfrotto's Italian plants, the new tripods are promised to be manufactured in compliance with leading industry standards.

They will be available in kits which come with a Manfrotto XPRO head, or you can buy it on its own. Prices start from £174.95.



The tripods in the 190go! M-Series collection are the lightest in the 190 range

Lomography Art Lens System

AFTER a successful Kickstarter campaign last year, Lomography has officially launched the Neptune Convertible Art Lens System.

The lens system includes three prime lenses, a 35mm f/3.5, a 50mm f/2.8 and a 80mm f/4 lens, plus two aperture mechanisms. Each of the lenses can be attached to the lens base to shoot, allowing you to quickly change between the different focal lengths.

Special drop-in aperture plates can be used to create different bokeh effects, while the dual aperture system means that although each focal length has an optimal maximum aperture, you can use different ones for different effects.

Although at the moment, just three focal length lenses are available,

Lomography is already working on further options, including a 15mm wideangle lens to add to the system.

Available in Canon EF, Nikon F or Pentax K mount, the lens system is also compatible with other mounts via other adapters which can be bought from Lomography. The lens system can be purchased for £839 in any of the three native mounts, or for £858 with an additional adapter.

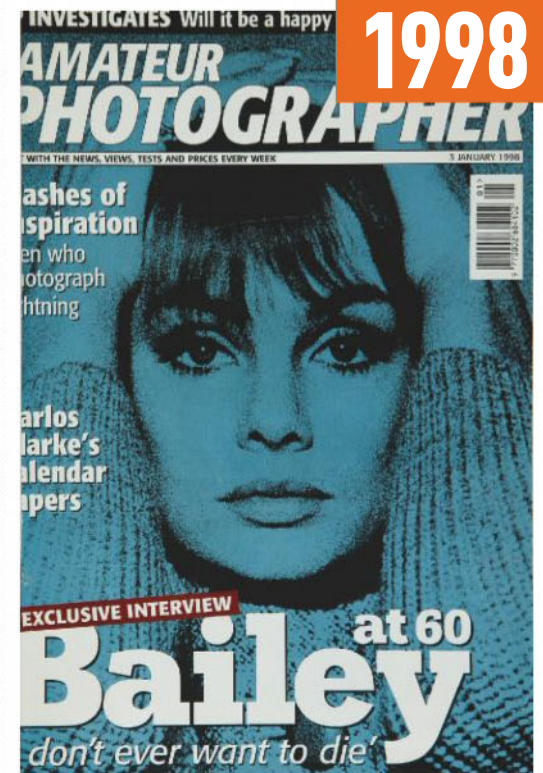


Three prime lenses are in the Neptune Convertible Art Lens system

For the latest news visit www.amateurphotographer.co.uk

Back in the day

A weekly wander through AP's archive. This week we revisit January 1998



IN THE week that *Never Ever* by All Saints topped the UK pop charts, AP led with our exclusive interview with David Bailey in celebration of his 60th birthday. One of his portraits of Jean Shrimpton graced the cover. Another AP regular Bob Carlos Clarke, also featured. Current AP editor Nigel Atherton was Technique editor at the time and wrote about photographing lightning.

Our crystal ball must have been in need of a service that week, as our feature on APS film predicted a rosy future for the format. Oh dear. We clearly didn't see the digital juggernaut speeding towards us.

In the ad pages City Camera Exchange was offering a Canon EOS 50 E, with 28-80mm lens, for £489.99 in its 'Price Blitz' - a saving of £160. A Nikon F70 kit was £599.99. That puts things into perspective for those who think that DSLRs are expensive today!



Our feature on the APS format predicted a 'rosy future'



Viewpoint

Andy Blackmore

Cost-cutting measures and the availability of free images on the internet is starting a domino effect slowly killing the news photography industry

The internet hosts a marvellous melange of quotations concerning chimpanzees and typewriters; you know the kind. That an infinite number of chimps, thumping away, over an infinite number of typewriters, would eventually write an episode of *Hancock's Half Hour*. However, given enough time, perhaps, as much as a half hour, I believe you could take one of those chimps and teach it to edit a tabloid newspaper. Now, I would say that, wouldn't I? Me – an angry, bitter, has-been, ex-picture editor, with an axe to grind because he feels his career was cut short. Not by the fickle hand of fate, but by short-sighted editors. In reality though it was the digital disrupters who threw me on the scrap heap.

I loathe the digital economy in particular, and the way it destroys jobs and makes us hypocrites. I hate it while happily stalking the cheapest deal on Amazon, or snapping up stuff I didn't know I needed on eBay. So, if while hunting, I found a pre-loved Terminator with just enough juice to erase one person from history, I still haven't decided whether my personal Sarah Connor would be Sir Tim Berners-Lee, Steve Jobs, Jeff Bezos or Adolf Hitler.

Don't get me wrong. I don't want to unleash a homicidal Arnie, only to wake up in some episode of *Heartbeat*. Perpetually suffering 1950s technology, as a cheery Nick Berry plods past on a Barnett Falcon-150 is not my idea of progress. The pace of change has got out of hand, we watch helplessly as our chosen careers are gradually exterminated with each passing day.

Newspaper photography wasn't just about plum assignments. 'Collects' (the quaint name for pictures of victims of crime and disasters) and GV's (General Views) made up much of the work. So, when Facebook and Google began to be 'harvested' (I so hate that expression) for this content in order to save money, it started a chain reaction. Losing this income turned old business models on their heads, and pretty much made the news photography business untenable.

Believe me, I know the humiliation of being painted into a corner by an editor and forced to 'harvest' free content. To try and populate pages given zero budgets. Next, in the guise of 'Content Harvesters' we started mining Twitter for live news, while plundering Instagram for 'free' celebrity content, and thus more dominoes fell. And it has pretty much killed my industry.

The domino effect

Who cares about the fate of a few photographers and journalists? You should! With the eyes of someone who's seen it all before, I hold my breath in anticipation over what's coming next. I fear for the next domino.

While the archetypal Trilby-wearing newspaper industry and editorial photography market have been all but decimated, it's small beer in comparison to the robocalypse that awaits wearers of the white collar.

Andy Blackmore is a photographer and former picture editor of *The Independent* and *The Independent on Sunday*. www.massnegro.wixsite.com/andyblackmore

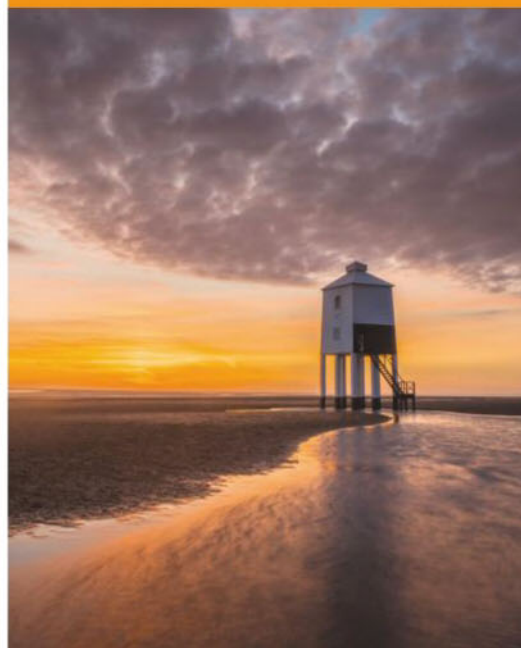


Taken in South Norwood, London, as part of Andy's 'three pictures a day' project

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 51 and win a year's digital subscription to AP, worth £79.99

In next week's issue

On sale Tuesday 9 January



Get more dynamic

Learn all about dynamic range and how to use it for perfect exposures



Night race

Michael Topham pushes Nikon's D850 to its limits at a night-time motor race

Canon fire

Nigel Atherton gets a privileged peek into Canon's EF lens factory in Japan

Sheer KAOS

An in-depth interview with the highly creative and legendary Albert Watson

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LETTER OF THE WEEK

Cover story

I've been an avid reader of your magazine for years. I love taking photos and also researching the latest equipment. I am forever learning and find many articles really interesting and helpful. However, I never enter competitions; I doubt my photos are good enough. But I was prompted by your news article inviting entries for the BBC Children in Need *This is Britain* book sponsored by Photobox, with images chosen by Rankin (*News Round-up* in 14 October 2017). I decided to send in a favourite image taken at the National Tramway Museum in Crich, Derbyshire. Then I forgot about it, until I got an email from Rory Scott at Photobox telling me my photo had not only been chosen, but was on the front cover.



Rick's picture was picked to be on the front cover of *This is Britain*

At first I thought it was a wind up; or someone wanting money; or at best, my photo would be part of a 300-picture collage with mine hidden under the title. To be chosen out of thousands to have my photo in the book, awesome – but to be on the front cover – I was completely blown away and lost for words. Rory kindly sent me a copy of the book, which is now proudly displayed on my living-room table. So to all your readers: don't doubt yourself, keep working at it and enjoy yourself. And to AP, keep inspiring us.

Rick Corbishley, Leeds

Rick, that is amazing news, and just goes to show that in photography as well 'showing up is 80% of life'. Keep trying, keep shooting, keep improving – **Geoff Harris, deputy editor**

Win!

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Subject is the object

Since photographic competitions first started there have always been people criticising judges' choices of winners.

After several years' of absence, I am returning to the scene, and having achieved successes in international exhibitions I reckon we can all learn by viewing other people's interpretations. It's what

photography competitions and exhibitions are about.

Sure, it's nice to have praise heaped on you for your work of art, but for me it's not the be-all and end-all. As John Vahgatsi said in his letter (*Inbox* 25 November 2017), it's entirely subjective; so why does he complain?

As it happens I quite like the picture in question ('Diminutive

The best competitions celebrate a wide range of approaches

Dune'; above). The dune follows the rule of thirds and although it could do with a focal point on the horizon in my mind, many painters create minimalist scenes like this. Do we say Constable or Turner are better than Dali or Picasso? No; they are different interpretations.

And so it is with photography. As for being a judge – no thanks, I'm happily enjoying my hobby and what I have achieved so far.

Peter Carey, Hampshire

Well said, Peter. Big photography competitions now try to have a range of 'skill sets' on their judging panels – so on Pink Lady Food Photographer of the Year, for instance, you will have top chefs and food-marketing experts as well as actual food photographers. Consequently, an image that may not be technically 'perfect' may do very well – as the other judges are not so hung up on details. I don't necessarily think this is a bad thing, as a good image should have broad appeal. Also to insist that every image slavishly follows the same compositional 'rules' reduces photography to painting by numbers, or something that a computer could be programmed to do. Anyway, vive la difference! – Geoff Harris, deputy editor

Drones (almost the last word)

I refer to Nick Kemp's letter in AP 18 November. He has made a couple of unsubstantiated assumptions. It is a staggering fact that less than 1% of the 'drones' – Unmanned Aerial Vehicles (UAVs) – in the UK are piloted by Civil Aviation Authority registered pilots with Permissions for Commercial Operations (PfCOs).

No qualified pilot, unless prepared to gamble his/her PfCO, is going to allow a photograph

taken from a UAV to be published in the UK unless his/her flight planning and risk assessment was absolutely 'tied down'. A qualified pilot plans and signs off a flight plan for each flight they undertake.

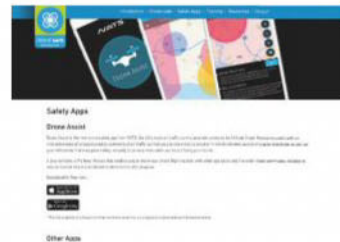
It is perfectly possible to fly in central London and within 5km of any airport so long as the rules regarding liaison with the relevant air traffic controllers and authorities are adhered to.

If, I might suggest, any 'UAV' photograph that you receive for publication is supported by a signed disclaimer from the pilot showing that all regulations and risks were assessed prior to the flight and that the pilot's CAA PfCO number is attached to any such disclaimer – then there is no need to restrict entries taken from UAVs.

I fly a UAV. I paid well over £1,000 to get myself qualified to the highest standard. I am awaiting approval of my operations manual by the CAA. Once I have received my PfCO, I will fly safely within CAA rules and regulations. A few of us are legitimate aerial photographers and we fly safe. We should be allowed to enter competitions!

Piers Williams

We have decided to close the correspondence on drones for a while as AP moves on, but this is a particularly articulate and interesting letter. We are planning more articles on how landscape photographers can get started with drones for aerial shots later in the year – **Nigel Atherton, editor**



There are handy apps to help you use drones safely and legally

A car's paintwork never looks better than the day it drives out of the showroom. Rain, sun, soap and dirt all take their toll. And, over time, colours inevitably fade. But the shot you took of that beautiful new car will lose none of its brilliance.

That's because EIZO ColorEdge CS monitors all come with a 5 year onsite warranty as standard. They're built to give you consistent colour year after year, ensuring your shots retain every nuance of tone and detail. Their advanced 30-bit colour lets you see 99% of the RGB colour gamut* and over a billion possible colour combinations.

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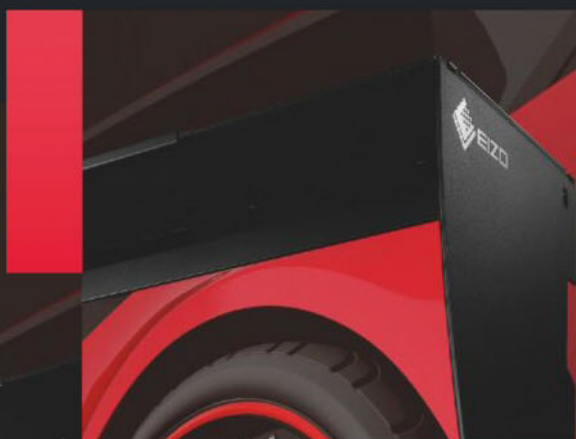
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Imogen Dyer

Imogen has combined her passion for modelling, education and the arts to co-found the hit YouTube channel Weekly Imogen, where she presents videos and provides tips on how to work effectively with models.

Mark Wilkinson

Mark is a fine-art specialist and portrait photographer. He has worked with Imogen since 2009, and many of their images can be seen on his Flickr account, unexpectedtales, and their YouTube channel, WeeklyImogen.

KIT LIST

Canon EF 85mm f/1.8 USM ▼

I currently use Canon's full-frame EOS 6D camera body with the 85mm f/1.8 lens. Over the years I have also used the Canon 550D with a 50mm lens. You don't need the latest and most expensive kit to get great results.



Reflector ▼

I always carry a reflector, a simple but effective piece of kit. It can help to improve natural light on a model's face or positioned to create shade. I like to experiment with gold, silver and white for different effects.



Accessories ▼

A model's look can be changed very quickly by changing his/her hairstyle so I always carry hair ties.

Black gaffer tape can help to quickly adjust clothing, while a stepping stool is an easy way to gain height for a strong portrait.



ALL PICTURES © MARK WILKINSON



Face time

Is it possible to shoot the same person in 50 different ways and still get creative portraits? The authors of a fascinating new book reveal how, in this case, more is more

Consider the location, outfit, hairstyle and overall theme for the shoot
Canon EOS 550D, 50mm, 1/320sec
at f/1.8, ISO 100

Written from the perspective of both photographer and model, *One Face, Fifty Ways* is an illustrated book that offers an insight into how to expand your skills as a portrait photographer. The book explores camera techniques over a range of portrait scenarios, and provides an insight into how to best communicate with your models and work with them to achieve the best results.

The duo behind the book also created WeeklyImogen, a YouTube channel, that provides photography tutorials on their joint experiences as both a model and photographer as they venture out to different locations. The aim, unusually, is to show the portrait shoot from not only the perspective of the photographer but also that of the model. What also makes Mark's approach unique is that he works with models over an extended period, following their journey and capturing an aspect of it on film. This is the case with the images captured in this book.

Mark and Imogen have been working together for seven years and his images aim to provide a visual journey through the period. In terms of themes and style, Mark focuses on creating an image that is realistic and represents something of the personality of the model. He has a life-long love of black & white images and their ability to capture texture, shade and emotion – but he's also drawn to the colour green, an aspect that features heavily in the colour matching of his images.

For Imogen, on the other side of the lens, she has learned to appreciate how all photographers depict an individual in their own way. As she says, 'Each photographer will display their vision of a model in a personal, stylistic way, and it is fascinating to gain an insight into the artistic eye of the photographer, and to visually see yourself presented through the eyes of another.'

Developing human relationships

Photography and the process of working with a model doesn't only create an image – it's also a way of developing a human relationship. *One Face, Fifty Ways* explores the myriad ways to capture an effective portrait and demonstrates some of the techniques employed by Mark and Imogen. It provides practical ideas for photo shoots without the need for expensive equipment. We explore three of Mark and Imogen's favourite techniques and find out why they are tops when it comes to shooting portraiture. ➤

'The book explores camera techniques that cover a range of portrait scenarios'

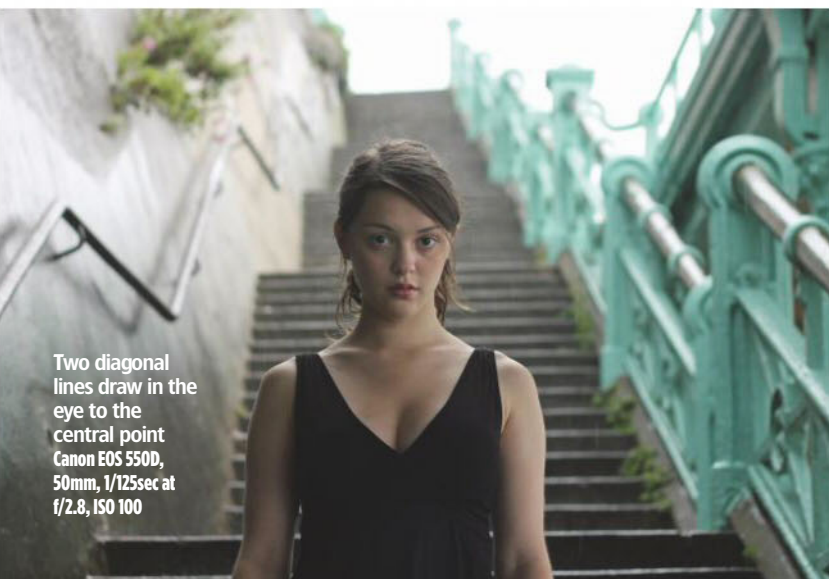
Lead-in lines

Lead-in lines travel through an image and head toward a distant point in the photograph. By placing a model in the middle or at the end of a lead-in line, the eye will move along it to the focal point of the image. Not only does this draw the eye in, it also helps to create a sense of depth. Straight lines work particularly effectively to enhance this effect.

Shooting with a model on a road or by the side of a train track, for example, creates a feeling of movement and implies a sense of journey. In addition, it creates a sense of cohesion between the

model and the surroundings when working in a natural setting, and adds an extra element of storytelling to your image. Corners also provide a simple and strong way to draw the eye into the centre of the image.

You can find lead-in lines almost everywhere, from walls to train platforms, staircases and benches. When you've found your lead-in line, try experimenting with where the model is placed and how he/she is posing. You can create a lonely or vulnerable feel by placing the model far away along the line or by using a seated or crouched position.



Two diagonal lines draw in the eye to the central point
Canon EOS 550D,
50mm, 1/125sec at
f/2.8, ISO 100

‘Stairwells and bannisters are a great way of using this compositional device’



A leading line can manipulate and guide a viewer's eye
Canon EOS 550D,
50mm, 1/125sec at
f/2.2, ISO 200

TOP TIP

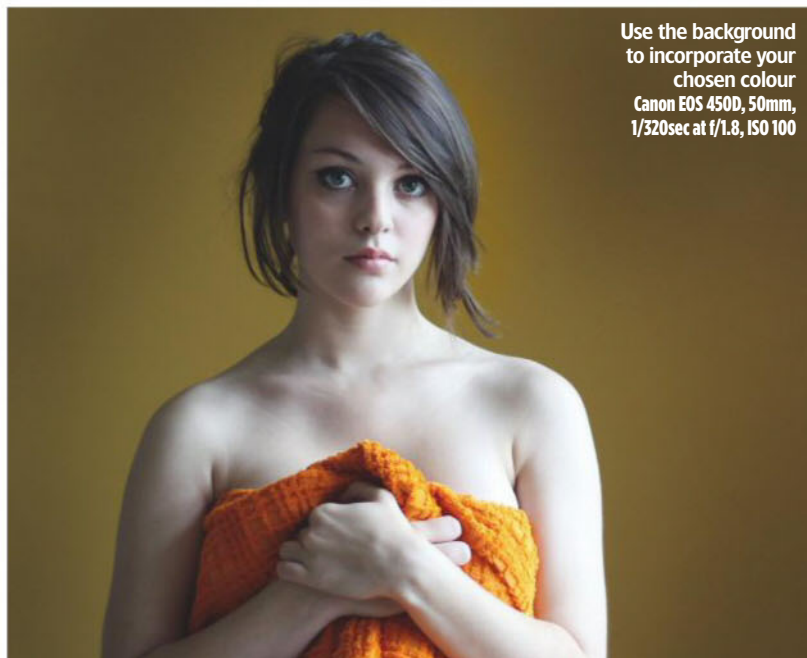
You can use the principle of lead-in lines even if you don't have a strong architectural line to work with. Try using the model's arms or legs in a diagonal angle to draw the eye into the model in a natural, subtler way.

Mark says

‘Lead-in lines are a great way to create a strong image. I have always naturally included them in my photography, but it's only in recent years that I have started to analyse my images and realise how they can be pushed even further to create a really effective composition. A lead-in line draws the viewer's eye down the line to a point in the image. By placing a subject on this point, it helps to create a strong and impactful image. Stairwells and bannisters are a great way of using this compositional device, particularly as you can be higher than a model to use the added advantage of height to make the model's eyes even stronger.’

Imogen says

‘Working with lead-in lines on a shoot helps me as the model to work out how the image is being composed and to change my posing accordingly.’



Use the background to incorporate your chosen colour
Canon EOS 450D, 50mm,
1/320sec at f/1.8, ISO 100

Colour matching

Colour matching is a simple and effective way to create a cohesive image and is something Mark and Imogen have been experimenting with since they first started working together. It requires some thought and planning, but it can make the difference between a good shot and a fantastic shot. In order to match colours well, you need to know where you are shooting and how you are going to incorporate the colours. The basic principle is to match three different shades of the same colour in an image – this can be done with clothing, props, accessories and the background. Although three shades create a cohesive look, a well-thought-out image can also be made with two matching colours in an image.

Consider where you want the central point to be; use your leading line to draw the eye toward it
Canon EOS 550D, 28mm,
1/50sec at f/5, ISO 400



Imogen says

'During our time shooting together we've found that colour matching can be really subtle – a flash of red on a street sign, a small hair clip and a bright red lip can all work beautifully together to really elevate a portrait. It's always easier to use plain clothing rather than patterns, as it's easier to match with things you find when you're out and about shooting on location. Mark also has some different coloured scarves and hair clips that he always carries in his bag, which he can pull out to help tie together an image quickly and easily. If bright colours aren't right for your shoot, you can also monochrome match for a strong effect. I enjoy colour matching, as it can be a collaborative part of setting up the image. Where Mark will often spot colours in the background of the photograph and plan outfits and accessories, I'll often suggest colours that can be drawn in with my make up.'

TOP TIP

Use the model's eye colour as the inspiration for your colour-matched image. For example, in the image on the right, green clothing, accessories and props have been used to match with Imogen's eye colour. In post-processing, the colour of the eyes was enhanced to strengthen the natural pop of green.

Colour matching, such as the green colours in this picture, can really elevate a portrait
Canon EOS 450D, 50mm,
1/125sec at f/2.8, ISO 400



When shooting in low light, it is helpful to keep posing very simple
 Canon EOS 6D, 85mm, 1/200sec
 at f/2.5, ISO 4000



TOP TIP

Pack a small handheld light to help illuminate any areas of the model's face that need some extra light.

Night photography

It is often easy to feel as if photo shoots need to end as the light dips at the end of the day. However, you can still take beautiful photos at night-time. Cameras today are designed better than ever before to handle low-light situations with relative ease. Head into town as the light begins to drop and make use of the light from cars, lamps and shop windows. For example, placing your model by a shop window and turning their face slightly towards the light means you can still shoot a well-lit portrait at night. Or you could try to place the model so that he/she is completely facing the light, for a flatter and more even light.

Keep posing very simple. The smallest movement to the angle of your model's face can change the look without adding too many focus complications. By bringing the hands up to the face you can add extra interest into your images.

Night photography looks particularly magical when using a shallow depth of field. The bokeh in the background will make car and street lamps blur into beautiful coloured orbs of light. Using a fast lens is ideal for creating this effect. You can also add colour to manipulate mood. For example, a blue light can be used to suggest a melancholy feel. When working in

low light, increasing the ISO and decreasing the shutter speed will also help to utilise as much of the ambient light as possible. However, this can make focusing and achieving a sharp image much more challenging. If possible, use a tripod if it's not too intrusive at your location. Failing that, ledges and surfaces naturally available within your surroundings can also be used to steady the camera.

Mark says

'Night photography is something I have come to late on in my photographic journey of 40 years. Shooting at night is a fantastic way of getting atmospheric photographs, and you only need simple kit and some confidence. Recently, we have started running night photography workshops, and they have quickly become some of the most popular workshops we run. As the light is often changing quickly, you get real energy from having to constantly adapt and reassess your surroundings.'

Imogen says

'From my perspective, the flexibility and creativity of night photography is something I really enjoy. Having to adapt quickly to the changing light and watching the photographer work is really inspiring and helps me to be creative with my own modelling.'

Shop fronts often provide different colours and hues of light
 Canon EOS 6D,
 85mm, 1/125sec at
 f/2.2, ISO 1250



Place the model to the side of a shop front to capture a well-lit portrait
 Canon EOS 550D, 50mm, 1/100sec
 at f/2.5, ISO 400



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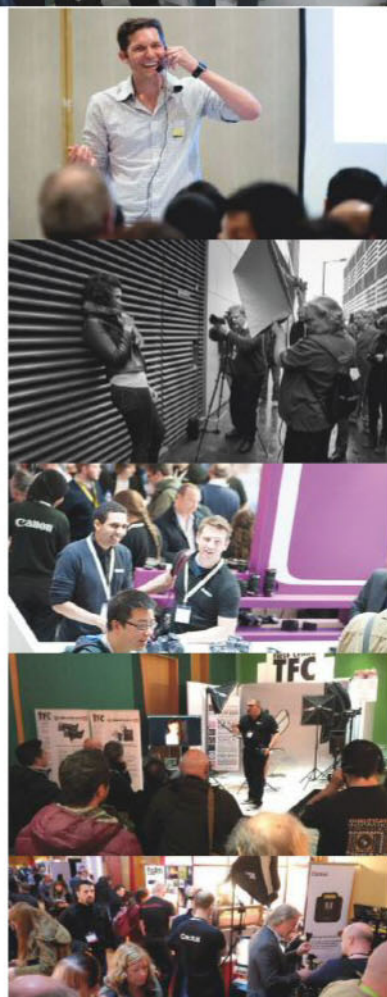
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Amateur Photographer of the Year

We bring you our favourite top 30 images uploaded to Photocrowd from Round Eight, **Face to Face**, with comments by the AP team



Round Eight **Portraits**



MARCO TAGLIARINO from Italy is the winner of the final round of APOY 2017. Marco takes home a Sigma 85mm f/1.4 DG HSM Art lens worth £1,199.99. The lens is popular with portrait photographers, partly owing to the attractive bokeh it delivers. The effect is so precise that you can focus on the pupil of the subject's eye, while blurring the eyelashes. The lens delivers ultra-high resolution, and is an excellent match for full-frame DSLRs offering 50-million-pixel or higher resolution.

1 Marco Tagliarino Italy 50pts

Canon EOS 6D, 16-35mm, 1/500sec at f/4, ISO 200

Point of view is everything in this portrait. Using a 16-35mm lens at f/4 has allowed Marco to include plenty of the net, while simultaneously throwing any potentially distracting details out of focus. The main subject is wonderfully sharp and incredibly well balanced on the boat! A good portrait should tell us something about the individual featured, and by looking at the subject's clothes, expression and the surrounding environment we can tell an awful lot about this fisherman. It's a striking shot.



2nd

2 Elena Paraskeva Cyprus 49pts

Nikon D810, 50mm, 1/250sec at f/4, ISO 64

It takes careful planning and a fair amount of patience to create a portrait like this one, and it's a great example of what can be achieved when you have an image in your mind's eye, and very exacting standards! The exposure is spot on, the splash of red is perfectly positioned, and the diagonal lines created by the feathers frame the face wonderfully. Elena re-uploaded this picture after spotting a blemish in the left-hand corner, which shows just what a perfectionist she is.

4 Elena Paraskeva Cyprus 47pts

Nikon D810, 85mm, 1/250sec at f/4, ISO 64

Shadows are often relegated to a supporting role in a composition, but they take centre stage here. The dark lines are expertly placed on the face, leaving the eyes clear, and the pattern on the subject's top adds yet another point of interest. Elena composed the shot in landscape orientation, which has worked well as the large expanse of black background adds to the drama. What's more, the strong eye contact makes this an especially engaging portrait.

4th





3rd

3 Sergey Krotov Russia 48pts

Nikon D800, 105mm, 1/250sec at f/9, ISO 100

Our eyes are naturally drawn to visual symmetry. Here, the markings on the subject's face refuse to satisfy this desire for balance and order, and as a result, the image feels a little unsettling. This slight unease holds our interest for longer causing us to scrutinise the model's face. As a result we notice all the small details. Converting the shot to black & white helps to keep our attention on the lines (including the horizontal line of the fringe).

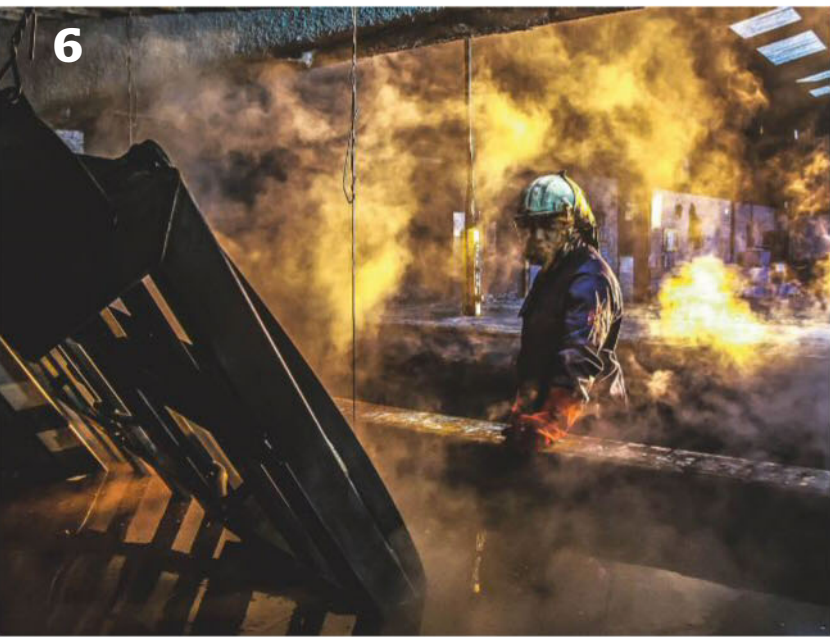
5 Pete Lock UK 46pts

Nikon D750, 45mm, 1/160sec at f/5.6, ISO 100

This is a very atmospheric picture, with carefully considered lighting. Shooting in the studio, Pete used a single overhead light with a beauty dish attached, and took great care to avoid harsh hotspots. The model is clearly very relaxed and comfortably posed, which adds to the success of the photograph. The styling is great and the light falls in all the right places, highlighting the model's face, hair and headdress.

5th

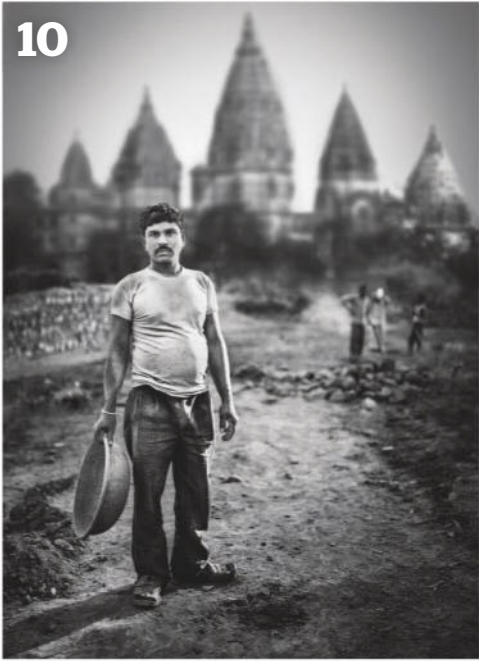




6

6 Maciej
Gadzinowski
UK 45pts
Canon EOS 5D,
24-85mm, 1/60sec at
f/5.6, ISO 800
This is a great
environmental
portrait. Allowing
a large piece of
machinery to
divide the frame
has worked well.

10 Sigfrido
Corradi
Italy 41pts
Canon EOS 5D Mk II,
35mm, 1/100sec at f/1.4,
ISO 100
Caught at the end
of a long working
day, this character
shared a brief
exchange with
Sigfrido leading to
a pleasing portrait.



10



7

7 Ricardo Williams
USA 44pts
Nikon D90, 18-105mm, 1/125sec at
f/3.5, ISO 100
Self-portraits are tricky to
execute at the best of times,
but introducing water takes
the challenge to a whole new
level. Well done, Ricardo!

11 Alan Coles
UK 40pts
Canon EOS 5D Mk III, 17-40mm,
1/125sec at f/6.3, ISO 100 (Bob), 1sec
at f/20, ISO 1250 (cathedral)
Alan shot two images in
different locations and
blended them to create this
striking composite.



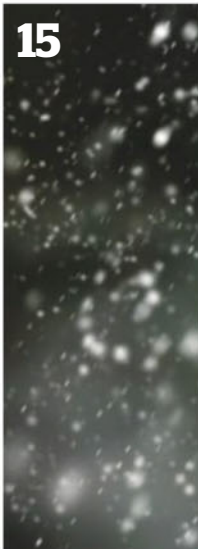
11



14

14 Md Zakir
Hossain Sohel
Bangladesh 37pts
Canon EOS 70D,
18-55mm, 1/320sec at
f/6.3, ISO 200
This boy broke
into a warm
smile when
the photographer
passed by.

15 Sigita
Playdon
Ireland 36pts
Canon EOS 6D, 85mm,
1/800sec at f/3.2,
ISO 200
Pin-sharp focus in
all the right places
and a wonderfully
natural pose.



15



8

8 Mihail Kopychko
Belarus 43pts

Nikon D60, 1/25sec at f/5.3, ISO 100

The strong composition allows this shepherd's story to be told in a single image. The path stretching into the distance is a crucial element.

9 MD Tanveer Hassan
Rohan Bangladesh 42pts

Canon EOS 6D, 24-105mm, 1/1000sec at f/5.6, ISO 400

The shock of orange against a hazy backdrop works well, while the explosion of birds brings life to the image.



9



12

13



12 Elena
Paraskeva
Cyprus 39pts

Nikon D810, 50mm, 1/250sec at f/2.8, ISO 64

Elena clearly knows how to construct a compelling portrait, and this mirror shot is particularly good.

13 Sandipani
Chattopadhyay
India 38pts

Canon EOS 5D Mk III, 17-40mm, 1/100sec at f/5.6, ISO 500

The rich colours, strong eye contact and precise focusing combine to make a particularly powerful picture here.

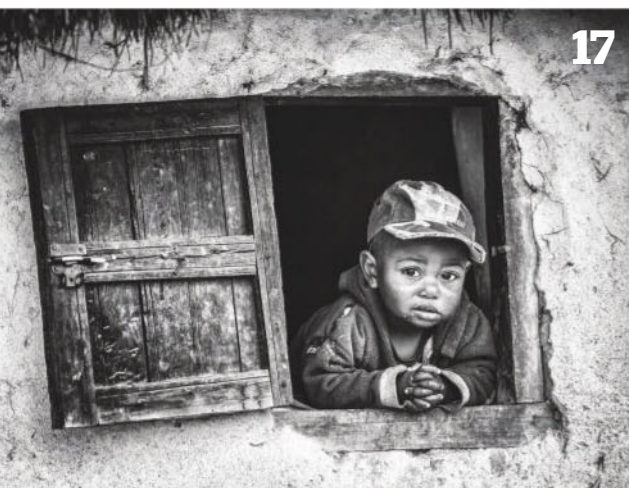


16

16 Agnieszka Maruszczuk Poland 35pts

Nikon D750, 24-70mm, 1/200sec at f/4.5, ISO 100

It's good to see humour used in a portrait, and Agnieszka has done well to capture the subject's expression. The tight crop is effective, and converting to black & white was a sound decision.



17



18

17 Marco Tagliarino Italy 34pts

Canon EOS 6D, 70-200mm, 1/125sec at f/3.2, ISO 200

Having spotted this tot peering out of a window Marco refined his composition to include a small fringe of roof.

18 Somanjan Ponda India 33pts

Nikon D300S, 16-28mm, 1/320sec at f/5, ISO 400

The balance between the figures in this shot is just right, and the black & white conversion has been nicely done. This old man is clearly married to the sea.



21

21 Hardik Gaurav India 30pts

Canon EOS 600D, 50mm, 1/4000sec at f/1.8, ISO 100

A classic juxtaposition of old and young, coupled with wonderful light to really emphasise the texture of skin.



22

22 Sanket Khuntale India 29pts

Nikon D800, 70-200mm, 1/250sec at f/2.8, ISO 800

Selecting an aperture of f/2.8 has allowed the foreground and background to fall nicely out of focus, while the children remain nice and sharp.

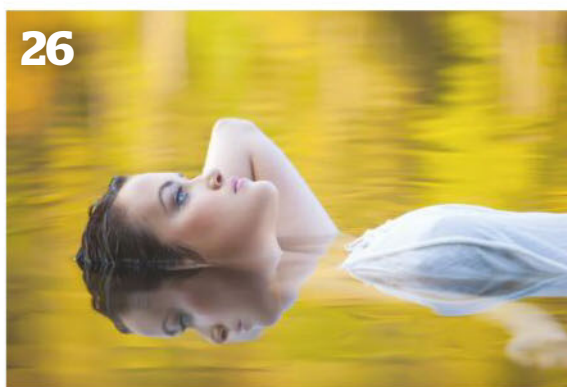


25

25 Sally Brady 26pts

Nikon D7100, 70-300mm, 1/60sec at f/4.5, ISO 320

The monks were queuing during the full moon festival in Bagan, Myanmar, when Sally spotted this novice hiding.



26

26 Todd Merica USA 25pts

Canon EOS 5D, 70-200mm, 1/125sec at f/3.5, ISO 100

The autumn colours reflected in the lake provide an ideal backdrop to this portrait. Todd has done well to catch a still reflection of the model, and she has done well to brave the conditions!



29

29 Rusz Tamas Romania 22pts

Canon EOS 6D, 24-105mm, 1/125sec at f/14, ISO 2000

The colours in this shot are reminiscent of Kodachrome film of the 1960s/70s, which is a joy to see.

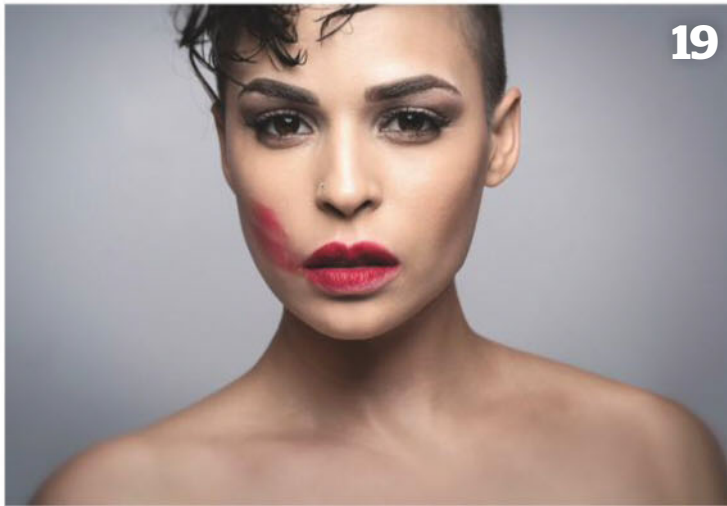
30



30 P.R. Mitra 21pts

Nikon D5100, 18-140mm, 1/160sec at f/5, ISO 100

Using a pure white background has really made this image pop, and converting it to black & white works well with the textures.



19

19 Richard Cawood
USA 32pts

Sony ILCE-7RM2, 85mm,
1/200sec at f/9, ISO 100

The cropping of this shot is effective, with the visual 'scalping' drawing attention to the subject's state of mind. It's well lit and well executed.

23 Antonio Rojas Jr
Philippines 28pts

Canon EOS 500D, 17-40mm,
1/200sec at f/11, ISO 100

Portraits where the face is hidden can be effective, as Antonio's picture confirms. He used two Speedlites to create the rim lighting.



23



27

27 Darrell Godliman
UK 24pts

Nikon D7200, 18-70mm,
1/125sec at f/9, ISO 200

Giving this picture a sepia tone has added to its classic feel and cropping to a square format works with the oval shape of the mirror. The styling of the model is excellent.



20

20 John Small
Australia 31pts

Canon EOS 350D, 135mm, 1/180sec at
f/5.6, ISO 200

This lady was watching the world go by when John captured her. The light is just perfect.

24 Bill Cain USA 27pts

Nikon D5100, 16-300mm, 1/125sec at
f/6.3, ISO 3200

This is a lovely relaxed shot with wonderful muted colours. Our eyes follow the smoke into the empty space.



24



28

28 Max Rastello
Italy 23pts

Samsung NX10, Chinon
50mm, 1/200sec at f/5.6,
ISO 200

Capturing his dad at work has led to a touching portrait by Max. The look on the subject's face conveys the force and concentration required to do the job in hand.

The winner is Henrik Spranz



© PERITA FETZ

Elena Paraskeva and Marco Tagliarino tried their hardest to knock him off the top spot, but with an astonishing 92-point lead Henrik Spranz is the deserved winner of APOY 2017. Henrik has been consistently strong since the Macro round back in June. We will be featuring an interview with him in the 13 January issue. Well done to everyone who entered this year. Get set for APOY 2018.

The 2017 leaderboard

The final round of APOY 2017 sees minor changes. Elena Paraskeva scored highly and ends in second place, knocking Marco Tagliarino into third despite scoring well. At the other end, Agnieszka Maruszczczyk makes an appearance again, knocking Matt Lewis out of the top ten.

1	Henrik Spranz	343pts	6	Neil Burnell	113pts
2	Elena Paraskeva	251pts	7	Agnieszka Maruszczczyk	107pts
3	Marco Tagliarino	224pts	8	Linda Wride	100pts
4	Simon Hadleigh-Sparks	122pts	9	Heather Allen	97pts
5	Dominic Beaven	114pts	10	Sandi Bertoncelj	86pts

We will be featuring a full interview with Henrik Spranz, the winner of APOY 2017, in the 13 January issue.

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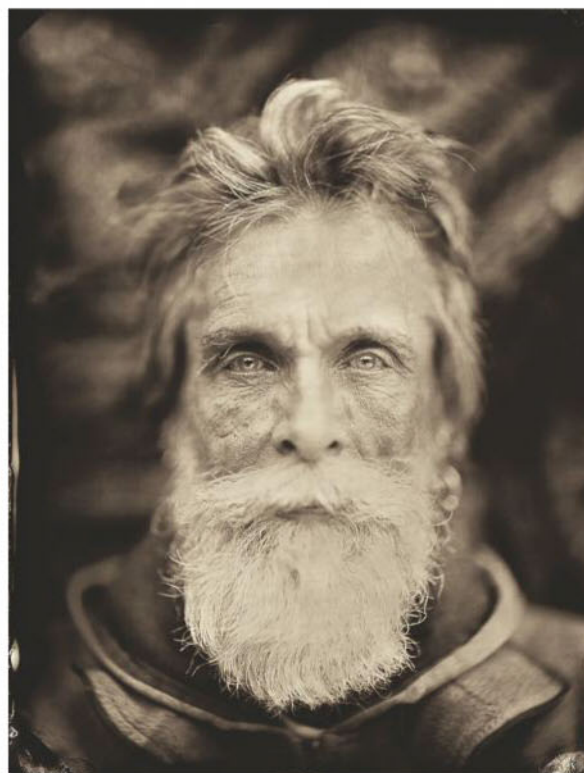
Pinterest: nikonatgrays

Stretching yourself creatively

Yoga masters have been shot before, but not in such numbers using the wet collodion process. The man behind this fascinating project, **Francesco Mastalia**, talks to **Geoff Harris**

AP receives a steady stream of books for review, so it takes something special to stop us in our tracks. *Yoga: The Secret of Life* by US photographer Francesco Mastalia is one such book, being a collection of portraits of yoga masters taken

using the Victorian wet collodion process. The images are stunningly beautiful. Compared to digital photography, wet collodion is mind bogglingly time-consuming and fiddly, so we caught up with Francesco to find out why (and how) he used a 19th-century



Above: David Life, one of the most famous yoga teachers in the USA and co-founder of the Jivamukti Yoga method

process to document 21st-century yoga masters.

Francesco lives and works in the Hudson valley in New York State, and cut his photographic teeth in New York City as assistant to commercial photographers. 'I knew from an early age that I wanted to be a photographer and when I got out of high school I asked myself, why should I work for a living when I can just take pictures? So I attended photography school in New York City and went on to assist for over 30 big-name advertising, portrait, fashion, food and architectural photographers. I've been a freelance photographer since the late '70s and now mainly do corporate work, particularly portraits, as well as book projects.'

When Francesco started work on the book, he didn't practise yoga, but soon became a convert. 'What got me started was seeing these practitioners, or yogis, in these extraordinary poses. I started to see the potential of human body as a thing of beauty, so the book was really about capturing its strength and grace.' His original goal was to photograph 108 yogis in different postures, but this approach had to change.

'One of my first subjects, who has been practising since the 1970s, said, "I don't want to be photographed in a yoga posture, I'd prefer a meditation pose." I started to hear this emphasis on yoga as a spiritual practice from



Left: Shiva Rea, yogi (female, yogini) and author who helps to spread her form of Vinyasa yoga around the world



Jared McCann, a self-confessed former drug addict turned yogi, famous for his incredible flexibility. 'Yoga definitely changed my life,' he says

What you need for wet collodion

THE WET collodion process was invented by Frederick Scott Archer in 1851. Put very simply, the process involves adding a soluble iodide to a solution of collodion (cellulose nitrate) and coating a glass plate with the mixture to create an image. The photographic material needs to be coated, sensitised, exposed and developed in less than 15 minutes, so exponents need a darkroom, either fixed or portable. Francesco used a custom-made camera, which was built for him in 2005, and an 1870 Petzval lens with a focal length between 85–100mm. 'It has a very shallow depth of field. The sharpness of the subject and the shallowness of the background is one thing, and then there is the relative sharpness of the subject and the movement of the background. I love the contrast of stillness and movement.'

Do a workshop

Thanks to big-name exponents like Sally Mann, wet collodion has undergone a renaissance, but it is not something to be undertaken lightly.

'There are so many steps and chemicals involved, so I recommend that anyone interested in the process attends a workshop,' says Francesco.

'Wet collodion is a very labour-intensive craft, and you have to be dedicated. I reckon it's the longest route possible to taking a photo, and when people see how much work is involved they often lose interest. As mentioned, I use a digital camera for a lot of my commercial work but however tricky it is, I'd rather spend my time mixing chemicals and doing wet collodion. It is addictive.'

First steps

As Google reveals, there are lots of workshops in the UK. We would recommend starting with one run by a photo society, e.g. the RPS, or gallery.



The RPS regularly holds wet collodion workshops. Find out more at rps.org



other subjects too, so I asked them to think of this as a self-portrait, a photograph that represents them and their practice. In other words, I let them decide how they wanted to be photographed.'

Francesco also reckons it was an advantage that he didn't practise yoga at the start of the project, as he might have been biased towards yogis from a particular style.

At first glance it seems as if the yogis in the book were shot in a peaceful Indian forest, but their portraits were all taken near Francesco's home in Rhinebeck, two hours north of New York City.

'The Omega Institute for Holistic Studies is near me, and it attracts a lot of yoga practitioners from all over the world. They were on board from day one, enabling me to select some world-class yogis from their teaching catalogue. There are teachers from India, Sweden, Canada and all over the US. I prefer to work fairly close to home as it's hard to use the wet collodion process on the road – there are the chemicals to transport and you need a darkroom, so the expense would be prohibitive.'

Wet, wet, wet

The next question is obvious – why did Francesco decide to use the wet collodion process at all? 'I've been a devotee since 2005. My roots are in film photography and what I loved most about it was the darkroom. It

'My roots are in film photography. What I loved most about it was the darkroom'

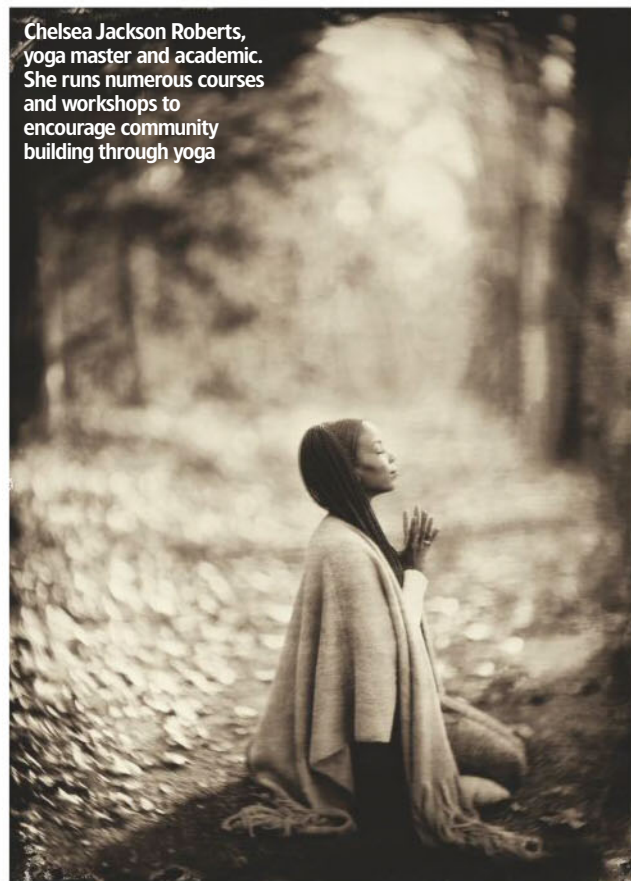
was in here that I felt I was a photographer. When digital came along, it was supposed to make life easier for me but I said, hold on, I love using chemicals! I do now use a digital camera for commercial jobs but I was the last of my photographer friends to own one.

'What I love about wet collodion is that every step is done by hand. Making my own film, making my own emulsion, mixing my developer, using silver nitrate – you really are connected to the process. It's so unpredictable too. It presents all of these unknowns, which I find to be beautiful compared to the precision and predictability of digital photography. I like to work with a process which is challenging.'

Another big attraction, according to Francesco, is that it's not possible to take the same photograph twice. 'There are so many elements which come into play. First, there's the sensitivity to ultraviolet light; I really don't know what the final image will look like. The process is also sensitive to the

Above: Shiv Mirabito, who describes himself as a Tantric Buddhist-Hindu yogi. He is also a poet and photographer

Chelsea Jackson Roberts, yoga master and academic. She runs numerous courses and workshops to encourage community building through yoga



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temperature, the humidity, and the age of the collodion.’

You can forget any histograms, autofocus or sophisticated modern metering systems, either. ‘There is no light meter to guide the exposure as there is no way to calculate all these variables in seconds. I have to work it out as I go along, based on past experience. I am not trying to freeze time, but to use time to capture the energy of light. The exposures range from 5-15 seconds and my shutter is taking in so much information, so nature plays a big role – the camera records wind, movement in the background, stuff that the eyes can’t see. The process is full of beautiful surprises.’

So there were lots of challenges, but Francesco reckons that wet collodion photographers need to jettison any notions of technical perfection. ‘People ask me, “Do you shoot any bad ones before you get a perfect one?” But I don’t strive for perfection in this process as I don’t know how to define it. Each plate I develop gives me information for the next one, and I embrace the way the chemicals or developers react. All these unknown elements appear, and for me art is what we decide to do with the unknown. I love seeing all these surprises when the image comes out.’

The eyes have it

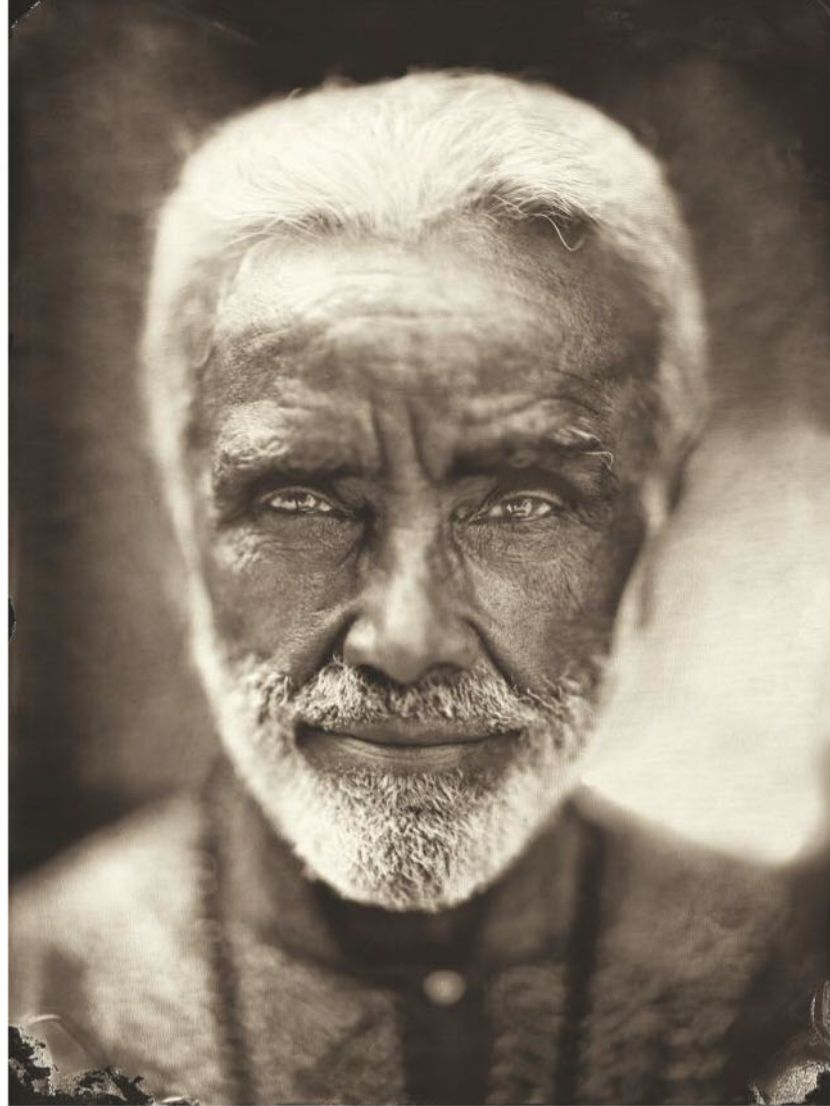
There are lot of portraits in the book, but Francesco does have his



Francesco Mastalia is a US photographer and passionate exponent of the wet collodion process for his book projects. See his work at www.francescomastalia.com. *Yoga: The Secret of Life* published by powerHouse books (ISBN 978-157687-856-9) is on sale now.

Right: Dharma Mittra, another world-famous yogi. Francesco was keen to capture the power of his gaze

Below: Amanbir, a herbalist, massage therapist and acupuncturist, as well as a top yogi



‘Each plate I develop gives me information for the next one; I embrace the way the chemicals react’

favourites. ‘I love the image of Jared McCann [page 29] who does the most amazing things with his body. I also like the close-ups of the yogis. I thought it would be great to look into their eyes as there are plenty of pictures of Dharma Mittra, for example, standing on his head with no hands. He is now 77 but when he was in his 40s, he photographed himself in over 1,000 different yoga postures as a sign of devotion to his guru. I told him this book shoot would be a lot easier as I just wanted to capture his eyes! I also got some great close-ups of David Life [page 28]. The exposures on these portraits are about 5-10 seconds, so you really feel you are looking into the eyes of these masters and can feel their energy penetrating you. One of the most powerful things we can do is to look into eyes of another human being.’

Francesco may revel in the arcane Victorian wet collodion process, but he had to embrace modern realities when getting the book ready.

‘I work on making black glass (ambertypes) and underneath light

they look amazing, with beautiful gradation. Once you scan the plates, they turn into something else. While I can’t match the plate exactly, I approach the process from a darkroom perspective, adjusting density or contrast while trying to stay close to the original.’

While a lot of photographers would have to turn to crowdfunding to get such a niche book project off the ground, Francesco already had a relationship with publisher powerHouse Books and he gave them first refusal. ‘powerHouse has been fantastic, it does a lot of photography books and did a great job with the printing.’ His next project is going to be a book on celebrities who practise Buddhism, again using the wet collodion process. ‘I am starting next spring and it’s also going to be based in the US. Another book on Buddhist monks wouldn’t get much attention, but by focusing on the many well-known people who practise Buddhism, I hope the book will get noticed more.’

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At a glance

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- 3in, 1.04-million-dot touchscreen
- ISO 100-50,000
- £3,150 with 18mm f/2.8 lens, £3,275 with 18-56mm lens



Leica CL

Andy Westlake takes a look at Leica's hugely desirable new APS-C mirrorless camera



For and against

- + Superb, rock-solid build quality
- + Large electronic viewfinder accurately previews your shots
- + Cleverly conceived control set-up is a joy to shoot with
- + Excellent raw image quality at all except highest ISOs
- No live view during continuous shooting hampers following moving subjects
- Poorly implemented touch focus conflicts with viewfinder use
- Limited exposure control during video recording
- No image stabilisation

Data file

Sensor	24.2-million-pixel APS-C CMOS
Output size	6016x4014
Focal length mag	1.5x
Lens mount	Leica L
Shutter speeds	30-1/8,000sec (mechanical), 1/25,000sec (electronic)
Sensitivity	100-50,000
Exposure modes	PASM, Auto, Movie, Scene
Metering	Spot, Centre-weighted, Multi
Exposure comp	+/-3 EV, 1/3 EV steps
Cont shooting	10fps
Screen	3in, 1.04-million-dot touchscreen
Viewfinder	2.36-million-dot EVF, 0.74x magnification
AF points	49
Video	4K (3840x2160), 30fps
External mic	None
Memory card	SD, SD-HC, SD-XC (UHS-II compatible)
Power	BP-DC12 Li-Ion
Battery life	220 shots
Dimensions	131x78x45mm
Weight	403g (with battery)

Back in 1973, Leica introduced the CL, a stripped-back, compact-bodied, relatively low-priced rangefinder camera that was designed to attract a new generation of customers – in essence, it was a gateway drug to the manufacturer's flagship M system. Now, in 2017, Leica is introducing the CL – a compact-bodied mirrorless camera, which by the firm's own rarefied standards is relatively low-priced. Again the aim is clear: to attract a new generation of photographers to the unique charms of Leica and its lenses.

With a 24.2-million-pixel APS-C sensor, 2.36-million-dot EVF, and Leica's mirrorless L mount, the new Leica CL is a camera that on paper stacks up fairly closely to Sony's highly regarded Alpha 6000. So why,

you might reasonably ask, does it cost five times as much?

The answer lies in the red dot on its front plate and all it stands for. Leica still assembles its home-grown cameras in Germany, eschewing the low-labour-cost economies of Asia, while adding a dash of its own highly distinctive design flair. Where companies such as Sony like to throw in every imaginable feature that technology allows, Leica prefers to strip cameras back to their essence as pure photographic tools. The result tends to be a wonderfully straightforward shooting experience that other manufacturers could learn a great deal from.

That said, not all of Leica's recent designs have been unqualified successes. I was ambivalent about its previous



The Leica CL gives excellent image quality, particularly when processing raw files
Elmarit-TL 18mm f/2.8, 1/250sec at f/5.6, ISO 100

L-mount offerings, including the full-frame SLR-style SL and the recent style-driven TL2, with which the CL shares much of its innards. But the two are as chalk and cheese, and I'm prepared to declare Leica's latest baby a definite hit. I really want one.

Features

Before examining this further, though, let's take a look at the CL's feature set. Its core components are the same as the TL2's, with a 24.2-million-pixel sensor that offers a sensitivity range of ISO 100 to 50,000, teamed up with Leica's Maestro 2 processor. Autofocus is taken care of by a contrast-detection system that covers the entire image area, and the camera is capable of shooting at an impressive 10fps, with a 33-frame buffer, while recording JPG and DNG raw files.

Shutter speeds range from 30 seconds to 1/8,000sec using the (pretty quiet) mechanical shutter, extending up to 1/25,000sec with the silent electronic shutter. In a welcome update from the TL2, it's now possible to manually select the electronic shutter in the menu, for when you want to shoot unobtrusively, or alternatively choose the mechanical shutter for when you need to avoid rolling shutter distortion.

For video, 4K recording is available at 3,840 x 2,160 resolution and 30fps. You can use the touchscreen to pull focus from one subject to another, and apply exposure compensation to lighten or darken your footage (although the clicking of the camera's control dial is likely to be audible in your soundtrack). However you don't get any direct control over shutter speed,

aperture or ISO, and the camera has neither headphone nor microphone sockets.

If there's one serious concern, it's that neither the camera nor its matched lenses have any form of image stabilisation. This feels anachronistic and means only electronic stabilisation is available for video recording. One saving grace, though, is that Leica's well-considered Auto ISO program uses high shutter speeds to reduce the risk of subject blur from hand-shake, while taking the lens's focal length into account.

Design and handling

Like another recent retro-themed design, the Olympus PEN-F, the CL bears little physical resemblance to the film camera that it's named after. Instead – and again, just like the PEN-F – it's inspired by the iconic Leica III,

often considered one of the most beautiful cameras ever made. But where the Olympus is all twiddly lines and oh-so-elaborate faux mechanical controls, the Leica is pared right down to a jet-black, form-follows-function design. Both have their merits, but the Leica exudes a more purposeful presence. This, you feel, is a camera that was designed to be a serious photographic tool.

What's more, the CL isn't just a looker; pick it up and it feels as if it's been hewn from a solid lump of metal. The top and base plates are made from milled and anodised aluminium, while the front and rear panels are magnesium alloy. A lightly textured leatherette covers much of the body, and Leica's signature curved ends make the CL fit surprisingly snugly in your



Here I exposed to lose as little colour in the sky as possible, then recovered all the detail in the leaves when processing the raw Elmarit-TL 18mm f/2.8, 1/320sec at f/6.3, ISO 100

hand. It feels smaller than its 131x78x45mm dimensions suggest, and weighs in at 403g. For those who'd like a more positive hold on the camera, Leica is offering a matched bolt-on metal grip, along with an array of fitted leather cases and straps.

The CL makes do with a surprisingly small number of external controls. Joining the shutter button and its encircling power switch on the top plate is a pair of electronic dials that are used to control the key exposure settings: shutter speed, aperture, and exposure compensation. In a minor stroke of genius, each has an inset button that temporarily changes its function when pressed: the left dial then sets the exposure mode, while the right dial changes the ISO by default. However it can be re-assigned to certain other functions such as metering mode or exposure bracketing, selected by pressing the button down for a second.

The back of the camera is also unusually simple. To the left of the touchscreen is a column of three buttons, one to enter playback, one for the menus, and a second customisable Fn button that by default controls white balance. In Leica's usual way, pressing the menu button first accesses a user-customisable 'Favorites'

screen, with the full menu accessed by a second press of the menu button.

On the right of the touchscreen is a four-way d-pad, that's used for navigating menus and changing settings. When shooting with the viewfinder, it can also be used to reposition the autofocus point. As a result, the CL is great to shoot with, making it easy to change every key setting without taking the camera down from your eye.

The touchscreen itself can be used to set the focus point when you're shooting with the LCD, or for browsing images in playback. Sadly, though, the CL doesn't inherit the TL2's fabulous touch interface for changing settings – instead it has very conventional, purely button-driven menu screens much like the M10 and Q. I can see Leica's thinking here, as it wants the CL to appeal to purist photographers and clearly thinks a conventional list menu will be comfortably familiar. But I'm a fairly purist photographer and still love the TL2's quick, intuitive touch interface; indeed it's the camera's best feature. So I'd rather see Leica extend it across its entire range, including the M-series.

It's not just the shooting controls Leica has got right; the CL works brilliantly in playback, too. The touchscreen supports a good

range of smartphone-like gestures such as pinch-to-zoom, and the physical controls are also perfectly employed. The left dial browses through images, while the button in its centre marks favourites. The right dial is used to zoom into images; the button in its centre jumps straight to full magnification. The Fn button on the back turns out to be the delete key, while the menu button brings up a short selection of options that includes the ability to fire up the Wi-Fi for sharing your shots. Again, it's quick and easy to do everything you need.

Viewfinder and screen

The CL becomes Leica's first APS-C camera to feature a built-in electronic viewfinder. However, it eschews the current fashion for a central finder and instead adopts a corner-mounted approach. On many cameras, this means getting a smaller image, but not here. Instead, the 2.36m-dot finder offers a 0.74x equivalent magnification, which provides a view larger than many full-frame DSLRs. A relatively generous 20mm eyepoint makes it easy to see clearly into the corners of the display, even if you wear spectacles, while a lockable diopter adjustment control is an especially neat touch. The

eyepiece has a large circular rubber surround that effectively keeps out peripheral light.

In use, the viewfinder is excellent; it's bright and clear, and accurately previews colour and exposure with no appreciable display lag. Pressing the centre button in the d-pad toggles between a clean, uncluttered



display and a detailed view: in the latter you can opt to view a live histogram, dual-axis electronic level, and highlight 'blinkies' to warn of overexposure. This information is all presented together, in a clean and elegant fashion, so unlike with some other cameras there's no need to cycle through multiple screens just to make sure your horizon is straight and you're not losing any highlight detail. Overall it's the best electronic viewfinder I've used on a rangefinder-style mirrorless camera.

Autofocus

Like the TL2 before it, the CL relies on contrast detection for autofocus, and the focus point can be set anywhere in the frame. There's a broad range of AF area selection methods on offer, including two freely positionable modes with different-sized focus points called Field and Spot, alongside subject tracking and face detection. Alternatively, you can let the camera find the subject for itself, using a 49-point grid. To aid accurate manual focusing, both a magnified view and peaking display are available.

In the past, Leica cameras have tended to suffer from rather sluggish autofocus, which isn't so surprising given that it's a small company without the huge R&D resources of the Japanese electronics giants. But it's

improved a lot recently, and when I tested the TL2 earlier this year, I found it was as quick as you might reasonably need, at least for static subjects. Not surprisingly, the CL is just as good. Equipped with the tiny 18mm f/2.8 pancake lens, it focuses in the blink of an eye, and continues to work very well even when light levels fall.

One disappointing quirk, however, is that while it's really quick to set the AF point using the d-pad when shooting with the viewfinder, or by touch when using the LCD, the two are mutually exclusive menu settings. So if you want to use the d-pad with the viewfinder, you also have to use it with the LCD; but if you switch across to touch focus, you can't move the focus point at all when you're looking through the EVF. I'd like to see a firmware update that separates the two and allows you to use touch focus with the LCD, regardless of the mode selected for viewfinder use.

Performance

Once you've familiarised yourself with the CL's controls and put it to real-world use, you'll find that in general it's a quick, polished performer. It responds instantly to the physical controls, and as a result, it never gets in the way of the shooting process. This is the hallmark of a good camera.

Used in its multi-pattern metering mode, the CL turns



Focal points

The Leica CL's minimalist design includes an ingeniously small number of external controls

Wi-Fi

Allows image sharing and remote control from a smartphone using the free Leica CL app for Android or iOS.

Connectors

There's no point in looking for USB, HDMI, or remote release ports. The CL doesn't have any.



Hotshoe

There's no built-in flash, but external add-on flash units can be used, such as Leica's compact but fully featured SF 40.

OLED display

A small top-plate panel shows key exposure settings, including shutter speed, aperture, exposure compensation and ISO, and is especially useful when shooting with the viewfinder.



Battery

The CL employs the same BP-DC12 Li-ion battery as the Leica Q, promising 220 shots per charge. It can only be charged externally.



Image quality at moderately high ISOs is very good indeed
Elmarit-TL 18mm f/2.8, 1/50sec at f/4, ISO 3200

Testbench CAMERA TEST

The impressive dynamic range allowed me to pull up plenty of foreground detail from the DNG file that had been lost from the camera's JPEG

Elmarit-TL 18mm f/2.8, 1/50sec at f/4, ISO 2000



➤ in reliable exposures, and generally does a good job of protecting highlights from losing information irretrievably. However, the metering does appear to be quite strongly influenced by the AF point positioning, and can therefore clip highlights if you focus on a dark area of the frame. But with the electronic viewfinder

and optional live histogram, you have enough information to apply exposure compensation when necessary to counter this, or simply when you want to lighten or darken the image for aesthetic effect.

If you're planning on shooting raw it certainly makes sense to protect highlights, as the sensor's huge dynamic range means that a

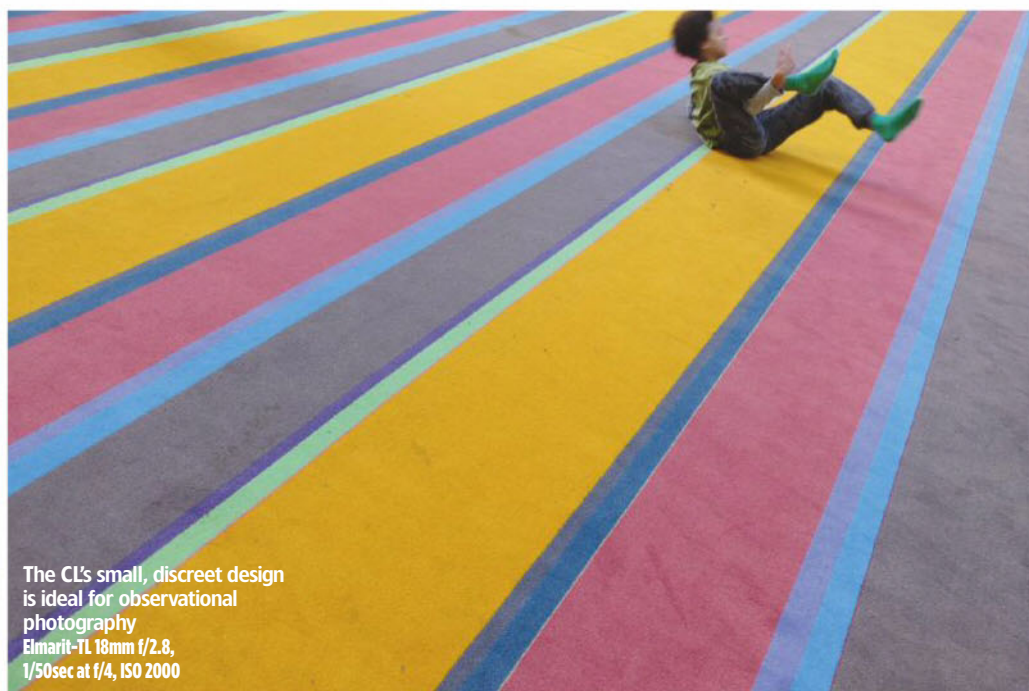
lot of detail can be recovered in shadow regions without excessive noise. Because the camera records its raw files in Adobe's standard DNG format, you'll also be able to start working on them immediately in your existing software, without having to wait for an update to support the camera.

Leica's default colour rendition

tends towards accuracy rather than crowd-pleasing punch, and in general I preferred to turn up the saturation a notch when shooting in the Standard mode. The CL also has a Vivid option that can give images a real lift on a dull day, although it's often a bit too much for my tastes. However, the high-contrast black & white mode is a delight for photographers who like to shoot in monochrome.

If there's one area where the CL falls down, though, it's in continuous shooting. This isn't due to lack of speed, because in my tests it achieved its specified shooting rate and buffer depth. The problem is that the camera can't show a live view display between frames during a burst, so instead shows a slideshow of recently-shot images, which makes it difficult to keep track of a moving subject. This is one area where Leica feels a long way behind the times technologically.

My only other point of concern comes with using the touchscreen for playback, as zooming into images and scrolling around to check detail can feel somewhat laggy. This didn't bother me too much personally, as I tend to use physical controls anyway, but it might irk some buyers.



The CL's small, discreet design is ideal for observational photography

Elmarit-TL 18mm f/2.8, 1/50sec at f/4, ISO 2000





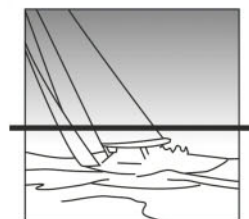
RANGER, SAINT-TROPEZ

Photographing at sea is a huge passion of mine, and something I do regularly for clients such as Ralph Lauren and Hilton Hotels. But working in this environment does have its fair share of problems: the damp, the salt, and of course the ever changing light. Shooting an 80 metre long wooden sailing boat from a fast moving speedboat is a far cry from traditional landscape photography; I love working at dawn on a misty lake, the peace and tranquility, the time to set up, the stability of a good tripod and a brace of essential filters, but I also adore shooting classic yachts; the speed, the excitement, testing yourself and your equipment as you bounce around the Mediterranean for 8 hours a day, it's incredibly addictive!

Because I shoot the yachts during the daytime, when the sky is bright and the sea a dark, indigo blue, I always use the camera handheld, fitted with a LEE 0.6 ND Graduated Filter to hold back the sky and control the light. I use a soft grad which darkens the sky perfectly without effecting the sails and masts which would be problematic with a hard grad. I also find that using the grad whilst shooting stops any 'banding' that may appear when using digital graduated filters during post-processing. If I can get it right 'in-camera' that suits me as I don't really like spending hours at a computer trying to fix things!

Jonathan Chritchley

Jonathan Chritchley
www.jonathanchritchley.com



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Inside the Leica CL is a thoroughly modern 24.2-million-pixel APS-C sensor, which means its raw image quality is very good indeed, and essentially a match for modern APS-C DSLRs. The camera delivers a huge amount of detail at low sensitivities, aided by Leica's excellent lenses, and there's huge scope for pulling extra detail out of deep shadows. Noise only really becomes visible at ISO 1600 and above, and I'd be perfectly happy to shoot at ISO 6400 as a matter of course.

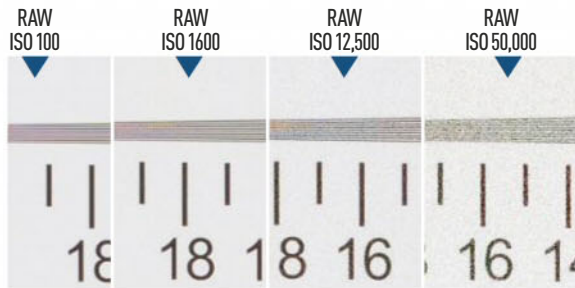
Resolution

Tested using the new Leica Elmarit-TL 18mm f/2.8 lens set to an aperture of f/5.6, the CL delivers impressive results in our resolution tests. At ISO 100, it achieves around 3,900l/ph, which is about as much as its 24MP sensor could possibly deliver. Boost the sensitivity to ISO 1600 and it still attains an impressive 3,600l/ph.

Things go downhill more quickly after that, but even at ISO 12,500, the CL resolves 3,200l/ph, while results in excess of 3,000l/ph are attained at the top sensitivity setting of ISO 50,000. However, you'll only get this shooting raw: in JPEG, results are a little lower, but in return false colour is suppressed more effectively.



Below we show details from our resolution chart test pattern (right). Multiply the number beneath the lines by 200 to give the resolution in lines per picture height.



Noise



The crops shown below are taken from the area outlined above in red

At low ISO settings the Leica CL delivers extremely fine, detailed images with no visible noise. It's only at ISO 1600 that a little grittiness creeps in, but it's unlikely to be apparent in print, instead only when you view images up close on the screen. By ISO 6400, noise starts to have a much stronger impact, with shadow details disappearing and quite obvious luminance noise becoming noticeable in the mid-tones, but the images are still generally quite usable. Higher ISO settings are more problematic, though, and while I'd use ISO 12,500 when necessary, the two highest settings show excessive loss of both colour and detail.

RAW ISO 100



RAW ISO 1600



RAW ISO 6400



RAW ISO 12,500



RAW ISO 25,500



RAW ISO 50,000



Verdict



At £2,250 for the body alone, and over £3,000 with a lens, the Leica CL is a pricey piece of kit. With that in mind, I have to warn you against ever picking one up. Because if you do, you'll want one, and, you might find yourself contemplating selling your vital organs on the black market to raise the funds.

Indeed the CL is exactly what a digital Leica should be: small, fast, intuitive and unobtrusive. I think it's one of the firm's best designs yet, alongside the Q and M10. Rationally, it's still far too expensive for what's on offer, but rationality isn't necessarily the name of the game with Leica. It's a brand for people who know what they want, and have the money to afford it.

Key to the CL's appeal is the way Leica has pared it right back to the essentials, which is (quite literally) the company's motto. So rather than feeling as if it's been built by a team of engineers hell-bent on fitting every imaginable feature into the smallest possible box, the CL gives the impression it's been designed by people who are themselves passionate photographers. As a result, it works pretty much perfectly out of the box; indeed, almost uniquely, I felt no need to change anything on its few customisable controls. It's just a really smart, elegant design.

Of course there's still the question of lenses. Leica's APS-C L-mount range has the main bases covered, with standard, wideangle and telephoto zooms, plus four well-chosen primes taking into account the new 18mm f/2.8 pancake. But it lacks the constant-aperture zooms and array of small fast primes that most other mirrorless systems now boast. Prices are stratospheric, too, but Leica is keen to point out that this reflects the sheer quality of its optics.

Ultimately, the CL is a lovely, tactile camera that begs you to pick it up, take it outside and start shooting pictures. When you do so, it's an absolute joy to work with and delivers excellent results. It's ludicrously expensive, of course, and has some fairly obvious flaws, but I think serious photographers will love it.

FEATURES	7/10
BUILD & HANDLING	9/10
METERING	9/10
AUTOFOCUS	8/10
AWB & COLOUR	7/10
DYNAMIC RANGE	9/10
IMAGE QUALITY	9/10
VIEWFINDER/LCD	9/10

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7 Apr Vale Vélo *N. Yorkshire*

14 Apr New Forest Spring *Hampshire*

15 Apr New Forest Spring *Hampshire*

28 Apr Ups and Downs Sportive *Surrey*

29 Apr Ups and Downs MTB *Surrey*

13 May County Durham Dynamo *C. Durham*

19 May Jurassic Beast *Dorset*

2 June Sussex Gran Fondo *W. Sussex*

3 June South Downs Epic MTB *W. Sussex*

10 June Bournemouth Sportive *Dorset*

16 June MagnifiCat Sportive *Berkshire*

1 Jul French Revolution *France*

15 Jul Mendips Sportive *Somerset*

21 Jul Tempest Sportive *Warwickshire*

22 Jul Mega Meon Sportive *Hampshire*

28 Jul Suffolk Spinner *Suffolk*

11 Aug Steeple Chase *Cambridgeshire*

12 Aug Wye Valley Warrior *Chepstow*

12 Aug Yorkshire Tour *N. Yorkshire*

1 Sept Cotswolds Sportive *Gloucestershire*

15 Sept New Forest 100 *Hampshire*

16 Sept New Forest 100 *Hampshire*

22 Sept Chiltern Classic *Oxfordshire*

23 Sept Purbeck Hill-a-Saurus MTB *Dorset*

30 Sept Le Tricolore *France*

7 Oct Ay Up! *Yorkshire N. Yorkshire*

14 Oct South Downs 100 *W. Sussex*

20 Oct Exmouth Ex-terminator *Devon*

21 Oct Forest Ranger *Staffordshire*

27 Oct Hawker Hurricane *Northants.*

3 Nov Devils Punch *Hampshire*

4 Nov Royal Flyer *Norfolk*

10 Nov Kent Classic *Kent*

17 Nov Fallen Leaves MTB *W. Sussex*


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At normal working apertures the lens delivers excellent detail from corner to corner
Sony Alpha 9, 1/250sec at f/8, ISO 100

Tokina Firin 20mm f/2 FE MF

Tokina might just have made the ideal wideangle prime for Sony Alpha 7 users, says **Andy Westlake**

While mirrorless systems have now been around for nearly a decade, third-party lens makers have been strangely cautious about supporting them. The big two – Sigma and Tamron – have been particularly reluctant, which has left an opening for the smaller players. This has turned out to be particularly attractive with Sony's full-frame FE-mount system, whose owners are more likely to buy additional lenses than users of APS-C or Micro Four Thirds are.

So far, only two third-party manufacturers offer autofocus lenses for full-frame Sony mirrorless, with Samyang targeting the budget-conscious end of the market, while Zeiss goes

after the premium sector. But manual focus is also a perfectly viable option, particularly for wideangle lenses, and at Photokina 2016 we saw an explosion of choice in this area. Voigtländer reworked three of its existing Leica M-mount lenses for Sony FE (10mm f/5.6, 12mm f/5.6 and 15mm f/4.5 designs for £799, £719 and £649 respectively), while Laowa showed its low-distortion 15mm f/2 Zero-D, for £899. Throw in the manual-focus Zeiss Loxia 21mm f/2.8 (£1,169) and two autofocus options in the shape of the £1,169 Zeiss Batis 18mm f/2.8 and the £599 Samyang AF 14mm f/2.8 FE, and it's clear that Tokina's offering, the Firin 20mm f/2, finds itself competing in a fairly crowded market.

However, there's a pretty strong case to choose the Tokina. Its focal length makes it easier to handle than the other super-wide options, while its f/2 maximum aperture means it's faster than all but the Laowa 15mm. At £799, it's well-priced and notably cheaper than Sony's budget wideangle zoom, the £1,100 FE 16-35mm F4 ZA OSS. So if you want a wider lens to complement a 24-70mm zoom, but don't need it to be ultra-wide, this might be just the ticket.

Features

At first sight, the Firin looks like a very simple lens with manual focus and aperture operation. But it includes internal electronics that communicate to the camera its focal length and the currently selected aperture via lens-mount contacts, along with whether the focusing ring is being turned. This is



With its fast aperture the Firin 20mm f/2 is ideal for low-light interiors
Sony Alpha 9, 1/15sec at f/2, ISO 1000

crucial, as not only does it mean you can see the current aperture in the electronic viewfinder all the time, it also sets the in-body stabilisation correctly, while allowing the viewfinder distance scale and magnified focus-assist view to be activated automatically. So the user experience is akin to using a conventional AF lens in manual-focus mode.

Optically, the lens uses 13 elements in 11 groups, with two aspherical elements and three formed from super-low dispersion (SD) glass to minimise distortion and chromatic aberration. All of the glass surfaces are multi-coated to combat flare and ghosting. Internal focusing means the 62mm filter thread doesn't rotate. Tokina has used an aperture diaphragm with nine rounded blades that can be stopped down to f/22, and gives 18-ray sunstars at small settings. A bayonet-mount plastic lens hood comes in the box, with a bulky but theoretically highly effective rectangular shape.

Build and handling

With a solid, all-metal barrel, the Firin is a beautifully made piece of kit. This perception of quality is enhanced by the silky-smooth rotation of the wide focusing ring, which is reminiscent of classic manual primes. In contrast, the aperture ring feels looser than you might expect, although it's not problematic in real-world use. Unusually – and usefully – it clicks at every 1/3-stop step.

At 69mm in diameter and 81.5mm in length, the Firin 20mm is relatively compact and noticeably smaller than Sony's FE 24-70mm f/4 OSS zoom. However, at 490g, it's rather dense, due to that all-metal barrel. It still balances nicely on Alpha 7 bodies, with the focus and aperture rings falling perfectly to hand. If I have one criticism, it's that the sensor for detecting focus ring rotation is over-sensitive; if you have focus assist enabled, you'll find the viewfinder zooming into magnified view

'The Firin is a beautifully made piece of kit'

at the drop of a hat. But all in all, this is a fairly minor irritation, as a half-press of the shutter will set the display back to normal.

The diaphragm is mechanically coupled to the aperture ring, meaning it closes down directly as you rotate it. Consequently, you always get a completely accurate depth of field preview, in a fashion that's far more accurate and useful than with any DSLR. The flipside is that if you stop down a long way in low light, the viewfinder image can become a little noisy, particularly in magnified view. It's also worth noting that you can't delegate aperture control to a dial on the camera body.

My biggest bugbear is the bulky rectangular hood, with its inward-sloping long edges. This may be perfect for keeping stray light at bay, but it takes up excess bag space, and makes it weirdly difficult to clip the front cap on and off. It can't be reversed for storage, either.

Focusing

With any manual lens, the accuracy and precision of the focusing is absolutely critical to getting the most out of the optics. Thankfully, the Firin is extremely well behaved in this regard. The focus ring has a decently long travel of around 150°, which enables small focus adjustments to be made very precisely. In conjunction with magnified view, this means you can nail exact focus on your subject with no problem at all, even at f/2.

If you prefer more old-fashioned methods of working, a detailed distance and depth-of-field



The lens's ultra-wide view is ideal for expansive interior shots
Sony Alpha 7 II, 1/4sec at f/4, ISO 100



The lens is extremely well-behaved when shooting into the light Sony Alpha 7 II, 1/60sec at f/16, ISO 160

scale is printed onto the lens. This allows you to use zone or hyperfocal techniques to set the focus for whatever distance range you might need. Just bear in mind that these scales are calculated for print, so don't expect everything that falls within the indicated range to appear absolutely pixel-sharp if you zoom right into your files onscreen.

Performance

Not only does the lens handle well in use, it also gives fine results. It's incredibly sharp in the centre of the frame when shot wide open, even when used on the 42.4MP Alpha 7 II. Unsurprisingly, the edges and corners aren't as sharp, but if you stop the lens down to f/5.6 they look very clean. By the time you hit f/8 to f/16, the Firin comes extremely close to being pixel-sharp from corner-to-corner.

Chromatic aberration is exceptionally low. If you go out of your way to look for it, then a little fringing can be visible in out-of-focus areas at large apertures due to longitudinal chromatic aberration, while some colour fringing is also visible towards the corners from lateral chromatic aberration. But the level is so low that it's really not worth worrying about. Distortion is relatively low, but with a complex moustache-type pattern of barrel distortion in the central region of the frame then pincushion-type re-correction in the corners. This can be visible in architectural shots, and to fix it you'll need profiled lens corrections because generic tools designed to work with simple distortion patterns won't work.

The lens is also impressively resistant to flare, giving barely any loss of contrast or internal reflection patterns when shooting directly into the sun. Even out-of-focus blur, which isn't always a strong suit for wideangles, looks perfectly fine. All that's left to note is some pretty obvious vignetting at f/2 that never quite goes away entirely, but that's trivial to fix in software these days if you find it bothersome.

Verdict

Tokina has a reputation for being something of a wideangle specialist, and the Firin 20mm f/2 FE MF shows exactly why. Mechanically it's excellent, while optically it's pretty much as good as you could reasonably ask, for the size and price. It handles well too, with smooth, accurate focusing. The addition of electronics means that it behaves almost exactly as you'd expect for a modern lens; the only thing missing is autofocus. If you can live without that – and I found it simple enough – then the Firin is easy to recommend.

Indeed, this is a lens that excelled at almost everything I asked of it. The fast maximum aperture is great for shooting low-light interiors, while the fantastic cross-frame sharpness stopped-down is ideal for detailed landscapes. Quite simply it's a great general-purpose fast wideangle prime, and a fine complement to a standard zoom for Sony full-frame shooters.



Data file

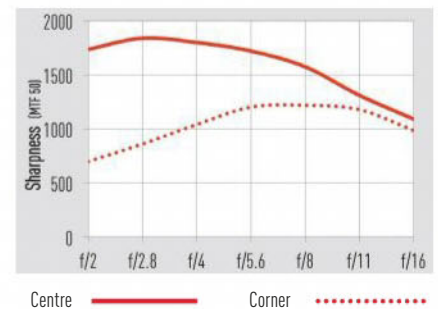
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Lens elements 13
Groups 11
Diaphragm blades 9
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Length 81.5mm
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Tokina Firin 20mm f/2 FE MF

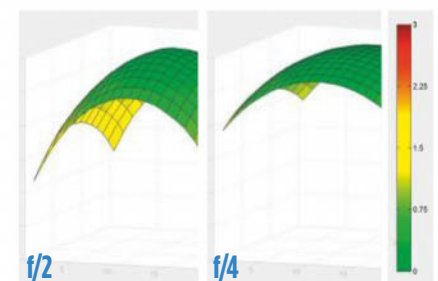
Sharpness

Tested on the 42MP Alpha 7R II, our Image Engineering MTF 50 results mirror real-world observations. The lens is stunningly sharp in the centre at f/2, with peak results measured at f/2.8. The corners are quite a long way behind at large apertures, but sharpen up progressively on stopping down, giving very good results by f/5.6. At f/16, diffraction softens the image slightly.



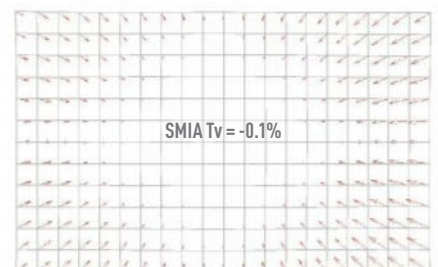
Shading

As tends to be the case with full-frame fast primes, we see considerable vignetting at f/2, with illumination in the corners of the frame two stops lower compared to the centre. Close down the aperture to f/4 and this drops to one stop, but it doesn't reduce any further at smaller settings.



Curvilinear Distortion

While measured distortion figures are very low, examination of the pattern shows that straight lines along the long edge of the frame take on a wavy character. Enabling in-camera lens compensation has no effect, suggesting that Tokina isn't passing any distortion data to the camera body.



Billingham 72

Andy Westlake tries out a stunning bag for small cameras

● www.billingham.co.uk ● £99.99

British camera bag maker Billingham has been busy over the past year, filling-out its catalogue beyond its staple line-up of hardwearing shoulder bags for SLR systems. Its latest model, the 72, is its smallest camera bag of all. Designed for petite cameras such as fixed-lens compacts, rangefinders, or mirrorless models, it's available in a choice of five colours (see below).

If you're going to spend £100 on a camera bag this size, it's got to offer something well above the ordinary, and that's exactly what Billingham has delivered. The 72 is a rigid bag with especially thick padding around the walls, which means it'll provide suitably robust protection for your valuable kit. The main material is either canvas or Billingham's harder-wearing nylon FibreNyte, but both use a multi-layer construction to be essentially impermeable to the elements. With a snug-fitting lid that's fastened by a single quick-to-use closure, you can be confident your camera will be kept safely dry in the heaviest of downpours.

In terms of size, the interior is pretty much a 140x110x90mm box, which means the 72 is ideal for a mirrorless camera with a small lens attached. For example, I was able to fit in my Sony Alpha 7 II with a 35mm f/2.8 lens, or my Olympus OM-D E-M5 with a compact retractable zoom such as the Olympus 9-18mm. The bag should also take a Leica M rangefinder with a single prime such as a 50mm f/1.4 or 90mm f/2.4. Fans of classic 35mm cameras will be pleased to hear that small manual-focus SLRs will also fit; my Olympus OM-4Ti nestled in nicely with an 85mm f/2 onboard. You could also use it for larger fixed-lens premium compacts such as the Leica Q, Panasonic Lumix LX100, or a Fujifilm X100-series model; for the latter two there'd be plenty of room to spare.

On this note, Billingham has included a single moveable divider that runs the full depth of the bag, with a fold-over top. This can create a second compartment into which you could slip sunglasses, compact binoculars, or a lightmeter. Alternatively, you could place a rangefinder-style body on one side and stack a couple of small primes on the other.

Verdict

Billingham habitually manages to combine good looks with practicality, and has again struck this winning combination with the 72. It's not a complicated bag and it won't take much more than a small camera and lens. But it'll keep your kit safe and protected, and should last a lifetime.

Removable shoulder strap

This tough webbing sling is adjustable across a huge range of lengths, from 1m to 1.7m.

Front pocket

A simple slip-in pocket at the front of the bag will hold spare batteries, memory cards, and maybe a filter or two.

Base pad

If you need extra depth, the 3cm-thick padded base can be removed from the bag completely.

Carry loop

Allows the bag to be slotted on to a belt for extra security, although it's pretty bulky to carry this way.

A divider makes an extra compartment to hold a couple of small lenses



COLOUR OPTIONS

Billingham is offering the 72 in a range of materials and colour combinations. Canvas versions are available in black with tan leather trim, khaki canvas and tan leather, or a rich burgundy with chocolate leather. Meanwhile, the FibreNyte options are black with black leather, or sage with chocolate leather (as in our main pictures above).



At a glance

- For mirrorless and rangefinder cameras
- Canvas and leather construction
- Internal dimensions 140x110x90mm
- Choice of five colours

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Meopta enlarger teething issues

Q I've recently rediscovered my love for black & white film photography and managed to score a load of second-hand darkroom gear for a really great price; so I built myself a darkroom in the garage. I've spent a good chunk of the past few months locked away developing loads of film and many great prints (to my eye, anyway). The only problem I had was that I was unable to print any of the photos I have taken on my old Agfa Synchro Box, which takes 120 film. To my great delight, last week I spotted an old Meopta Opemus 5 enlarger with a colour head in one of my local op shops, going for a bargain price (still in its original case and everything)! But there are a couple of problems. It did not come with the transformer, but I was able to get a 105W 12V downlight transformer from my local electrical supplies shop. That seems to have worked OK; however, the light coming out of the lens seems a bit dull, and is decidedly dark around the edges. I took apart everything that I could and gave all of the glass and lenses a good clean – but it hasn't made any noticeable difference. I also went out and purchased a new globe to see

if that would help, but had no luck. I wonder what's causing the darkness around the edges of the image? There is one part within the colour head that could be the culprit; a spherical part that the light source gets reflected into horizontally, which then reflects the light 45 degrees to vertical, but I can't figure out how to get it open to attempt to clean it.

JayRo (AP forum)

A It's difficult to comment without having a good look at the configuration you have, but if it came with the bundled enlarger lens it's almost certainly a cheap 3-element 50mm lens, only suitable for 35mm film. This would explain the dim projection and vignetting you describe. Also check that the lens iris is not stuck. For 120 film you will need a 75mm or 80mm lens. If your example came with a 23mm fit lens board, your choice of lenses will be severely limited. Fortunately, it's not too difficult to find secondhand 39mm screw thread lens boards. This will enable you to fit a brighter and sharper lens. If you can find one, a



Meopta Opemus 5 enlarger with b&w head

Meopta Anaret 80mm f/4.5 would be a good choice; even better would be a Meopta Meogon 80mm f/2.8. In general try to avoid 3-element (triplet) lenses. Some good brands are Nikkor, Schneider and Rodenstock.

Olympus fisheye bodycap lens on a Lumix G7?

Q I am thinking of getting an Olympus body cap fisheye lens to use with my Panasonic Lumix G7, which is also pretty new to me and is my first

camera using interchangeable lenses. Is this lens compatible with the G7, and what is the best setting to use? I understand it has no digital contacts.

Salwa Leighton

A Yes, it's compatible. You can use this lens on your G7 in either M (Manual) or A (Aperture priority) modes. The lens has a fixed aperture and there is no autofocus. In M mode you will need to set the shutter speed yourself. In A mode the camera will automatically adjust the shutter speed in response to the brightness of the scene even though it doesn't know the lens aperture. Don't forget to set the custom mode 'shoot without lens' first, basically informing the camera it should not expect to communicate with the lens.



Olympus fisheye lens cap

Are third-party batteries OK to use?

Q I can't believe a spare EN-EL 14 battery costs £50. In fact I have seen the same battery advertised for £73. Without hesitation I looked for alternatives and, to no surprise, I found dozens to choose from. But I gather that not all batteries are the same, and I have heard stories of cheap ones going up in flames. And of course there is the Samsung fiasco with one of their phones. So I am being pulled one way by my purse and the other by my sense of fear. Can you help?

Fiona Jeffries

A It's a fact of life that a genuine, branded product will garner a premium price. But you are right to be cautious of incredibly cheap

alternatives – even some not-so-cheap ones. To make matters worse, there are fakes branded as genuine original products. Compared to smartphones, camera batteries have less of a chequered history. They tend to be more robust and not hammered so hard by a camera. In general, phones are abused much more. The best advice I can give is that if you want maximum peace of mind, buy the original Nikon product from a reputable supplier. If you are looking for value for money, check for brands you recognise and once again try to buy from a reputable source. I'd probably avoid a 'branded' product being sold without the original packaging, as it could be either used or counterfeit.

Q&A compiled by Ian Burley

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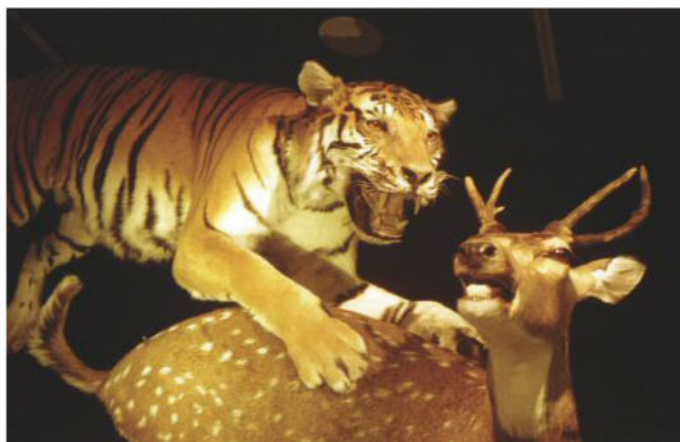
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Tony Kemplen on the ... Zeiss Ikon Voigtlander Vitessa 500 AE

When the two giants in camera making - Zeiss Ikon and Voigtlander - joined forces, the result was a compact and sophisticated camera

Zeiss Ikon and Voigtlander are two of the big names in 20th-century European camera making. They were rivals for decades, so it comes as something of a surprise to find both names appearing on one camera. The explanation is that the former bought the latter in 1956, and for a short time until around 1970, both names appeared on some of the cameras.

It was week 410 of my self-imposed quest to use a different film camera each week when it was the Vitessa 500 AE's turn. I think it's fair to say that in the eight years of the project so far, I've learned a little bit about a lot of cameras. Even one I've never seen before usually yields its secrets without too much effort - but the 500 AE had me stumped. The AE stands for auto exposure, and the system uses a CdS sensor; therefore somewhere in the camera, there must be a battery. But however hard I searched, I couldn't for the life of me find the battery slot. Luckily the internet came to the rescue and showed me where to look. The panels on



A museum tableau of taxidermy, taken with the Vitessa 500 AE

'Technical problems large and small, are all part of the fun'

either side of the lens slide out sideways to reveal two batteries, one on each side. The large flat PX 825s, around the size of a 10p piece, are now obsolete, but I got around this by using the smaller and still widely available PX 625 cells, wedging them in place with two pieces of polystyrene cut from the packaging of a frozen pizza.

catastrophic, like the whole lens and shutter assembly falling off mid shot - I've had to cope with them all. I've also learnt that even if a camera appears fully functional, you never really know whether it's working until the negatives are hanging up to dry.

I sensed there was a problem, when rewinding the first film took only a couple of turns of the crank - clearly the film hadn't been advancing, and all the exposures were piled on top of one another in the first few centimetres. I worked out that the base of the ever-ready case was pressing against the rewind crank and preventing the film from moving. For a second time the polystyrene pizza base saved the day, by providing a little spacer to keep the crank free.

The Vitessa 500 AE is a compact and sophisticated model, ideal for taking on holiday. It doesn't have a built-in rangefinder, but away from full aperture a guesstimate distance is fine. And the aperture priority automatic exposure system will give long exposures if necessary, as was the case with this museum tableau of taxidermy (above), where the exposure was around 12 seconds.

An ideal compact for taking on your travels



Taking shots
Another thing I have had to learn is how to manage frustration and disappointment. Many of the cameras I use are elderly, and most have been resting for a long time. So technical problems large and small, are part of the fun. From the trivial, such as an exposure counter that doesn't work, to the

Tony Kemplen's love of photography began as a teenager and ever since he has been collecting cameras with a view to testing as many as he can. You can follow his progress on his 52 Cameras blog at 52cameras.blogspot.co.uk. See more photos from the Zeiss Ikon Voigtlander Vitessa 500 AE at: www.flickr.com/tony_kemplen/sets/72157688746340674

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Buying Guide

597
cameras
& lenses
listed &
rated

Our comprehensive listing of key specifications for cameras and lenses

Cameras

Interchangeable-lens cameras come in two types: DSLRs with optical viewfinders, and mirrorless models with electronic viewing

Controls

Entry-level cameras tend to have simple, easy-to-understand controls, while more expensive models add lots of buttons and dials to give quick access to settings.

Viewfinder

The biggest difference between DSLRs and mirrorless cameras is that the latter use electronic, rather than optical viewfinders. They're more power hungry, but can display more information and show exactly how your pictures will turn out.

Size and weight

Mirrorless models tend to be smaller and lighter than DSLRs, and not just the cameras themselves, but their lens systems, too. However, there's still a wider choice of lenses available for DSLRs.



Handgrip

DSLRs traditionally have relatively large handgrips, while many mirrorless models have much smaller grips to keep size down. However, some can accept accessory grips to improve handling with larger lenses.

Lens mount

Each camera brand uses its own lens mount, and mirrorless cameras use different lenses to DSLRs even from the same brand. However, mirrorless models can often use DSLR lenses via a mount adapter.

ALMOST all serious photographers prefer to use cameras with interchangeable lenses, as this gives the greatest degree of creative flexibility. At one time, this meant digital single-lens reflex (DSLR) cameras, but these have now been joined by mirrorless compact system cameras (CSCs) that use electronic viewfinders. Previously, these lagged behind DSLRs in some respects such as autofocus. But the

latest models have narrowed the gap considerably, and are true alternatives to DSLRs, offering the same image quality and creative options. Camera manufacturers offer a range of models, from simple, relatively inexpensive beginner-friendly designs through to sophisticated professional models. In the middle of the range you'll find enthusiast cameras with more advanced control layouts.



DSLR cameras				RESOLUTION	LENS MOUNT	MAX ISO	VIDEO	MIC INPUT	AF POINTS	BURST MODE (FPS)	VF COVERAGE (%)	BUILT-IN Wi-Fi	FLASH	SCREEN SIZE	ARTICULATED LCD TOUCHSCREEN	BATTERY LIFE (SHOTS)	WIDTH (MM)	HEIGHT (MM)	DEPTH (MM)	WEIGHT
NAME & MODEL	RRP	SCORE	SUMMARY																	
Canon EOS 1300D	£450	4★	Beginner friendly model with simple controls and built in Wi Fi	18MP	Canon EF	12,800	1080p		9	3	95	•	•	3in		500	129	101.3	77.6	485g
Canon EOS 200D	£580	4.5★	Very compact entry level DSLR with fully articulated touchscreen	24.2MP	Canon EF	51,200	1080p		9	5	95	•	•	3in	•	650	122.4	92.6	69.8	453g
Canon EOS 700D	£750	4.5★	Likeable entry level DSLR, but sensor is now looking dated	18MP	Canon EF	12,800	1080p		9	5	95	•	•	3in	•	440	133	100	79	580g
Canon EOS 750D	£599	4★	Entry level model with 24MP sensor and articulated touchscreen	24.2MP	Canon EF	25,600	1080p		19	5	95	•	•	3in	•	440	131.9	100.7	77.8	555g
Canon EOS 760D	£649	5★	Higher end version of EOS 750D with improved control layout	24.2MP	Canon EF	25,600	1080p		19	5	100	•	•	3in	•	440	131.9	101	77.8	565g
Canon EOS 800D	£780	4.5★	Updates EOS 750D with sophisticated 45 point autofocus	24.2MP	Canon EF	25,600	1080p		45	6	95	•	•	3in	•	600	131	99	76.2	532g
Canon EOS 80D	£830	4.5★	Same core spec as EOS 800D but in higher end body design	24.2MP	Canon EF	25,600	1080p		45	6	95	•	•	3in	•	600	131	100	76.2	540g
Canon EOS 80D	£999	5★	Extremely capable mid range DSLR for enthusiast photographers	24.2MP	Canon EF	25,600	1080p		45	7	100	•	•	3in	•	960	139	105.2	78.5	730g
Canon EOS 7D Mk II	£1599	4.5★	High speed APS C DSLR includes sophisticated AF system	20.2MP	Canon EF	51,200	1080p		65	10	100	•	•	3in		670	148.6	112.4	78.2	910g
Canon EOS 6D	£1700	4.5★	Canon's most affordable full frame DSLR includes Wi Fi and GPS	20.2MP	Canon EF	102,400	1080p		11	4.5	97	•	•	3in		980	145	111	71	755g
Canon EOS 6D Mk II	£1999	4.5★	Includes 26.2MP full frame sensor and fully articulated screen	26.2MP	Canon EF	102,400	1080p		45	6.5	98	•	•	3in	•	1,200	144	110.5	74.8	765g
Canon EOS 5D Mk III	£2999	5★	Great all round DSLR for serious enthusiasts and professionals	22.3MP	Canon EF	102,400	1080p		61	6	100			3.2in		950	152	116	76	950g
Canon EOS 5DS	£2999		High resolution model with 50MP sensor	50.6MP	Canon EF	12,800	1080p		61	5	100			3.2in		700	152	116.4	76.4	845g
Canon EOS 5DS R	£3199	5★	Same as the 5DS, but low pass filter removed for maximum resolution	50.6MP	Canon EF	12,800	1080p		61	5	100			3.2in		390	152	116.4	76.4	845g
Canon EOS 5D Mk IV	£3599	4.5★	Hugely accomplished workhorse model, but pricey	30.4MP	Canon EF	102,400	3840p		61	7.7	100	•	•	3.2in	•	900	151	116	76	890g
Canon EOS-1D X Mk II	£5199		Professional high speed sports and action model	20.2MP	Canon EF	409,600	3840p		61	14	100			3.2in	•	1,210	158	167.6	82.6	1340g
Nikon D3300	£600	4.5★	Entry level simple DSLR for beginners	24.2MP	Nikon F	25,600	1080p		11	5	95	•	•	3in		700	124	98	75.5	460g
Nikon D3400	£399	4★	Adds Bluetooth to D3300 for connecting to smartphone	24.2MP	Nikon F	25,600	1080p		11	5	95	•	•	3in	•	1,200	124	98	75.5	445g
Nikon D5300	£830	4.5★	Ageing mid range DSLR is now available at bargain prices	24.2MP	Nikon F	25,600	1080p		23	5	95	•	•	3.2in	•	700	125	98	76	530g
Nikon D5500	£720	4.5★	Excellent image quality and handling from a small DSLR	24.2MP	Nikon F	25,600	1080p		39	5	95	•	•	3.2in	•	820	124	97	70	470g
Nikon D5600	£800	4.5★	Update to the D5500 adds Bluetooth for Snapbridge connectivity	24.1MP	Nikon F	25,600	1080p		39	5	95	•	•	3.2in	•	970	124	97	78	465g
Nikon D7100	£1100	4.5★	A highly accomplished camera with excellent image quality and AF	24.1MP	Nikon F	25,600	1080p		51	6	100	•	•	3in		950	135	106	76	765g
Nikon D7200	£939	4★	Updates the D7100 with some useful extras such as Wi Fi	24.2MP	Nikon F	25,600	1080p		51	6	100	•	•	3.2in		1,100	135.5	106.5	76	765g
Nikon D7500	£1299	4.5★	Places the excellent sensor from the D500 into a smaller body	20.9MP	Nikon F	1,640,000	3840p		51	8	100	•	•	3.2in	•	950	135.5	104	72.5	720g
Nikon D500	£1729	5★	Probably the best DX format DSLR ever, with remarkable autofocus	20.9MP	Nikon F	1,640,000	3840p		153	10	100	•	•	3.2in	•	1,240	147	115	81	860g
Nikon D610	£1800	5★	Nikon's cheapest full frame model with a solid feature set	24.3MP	Nikon F	25,600	1080p		39	6	100	•	•	3.2in	•	900	141	113	82	850g
Nikon D750	£1800	5★	Great all round enthusiast full frame model with tilting screen	24.3MP	Nikon F	51,200	1080p		51	6.5	100	•	•	3.2in	•	1,230	140.5	113	78	840g
Nikon DF	£2600	4★	Retro styled full frame model with excellent sensor	16.2MP	Nikon F	204,800			39	5.5	100			3.2in		1,400	143.5	110	66.5	765g
Nikon D810	£2699	5★	High resolution full frame DSLR offers superb image quality	36.3MP	Nikon F	51,200	1080p		51	12	100	•	•	3.2in		1,200	146	123	82	980g
Nikon D850	£3499	5★	High speed and superb image quality make this the best DSLR yet	45.7MP	Nikon F	102,400	3840p		153	7	100	•	•	3.2in	•	1,840	146	124	78.5	1005g
Nikon D5	£5199		Nikon's top end sports and action model for professionals	20.8MP	Nikon F	3,280,000	3840p		153	14	100			3.2in	•	3,780	160	158.5	92	1405g
Pentax K-S1	£550	4★	Pentax's entry level DSLR comes in a range of colours	20.2MP	Pentax K	51,200	1080p		11	5.4	100	•	•	3in		410	92.5	120	69.5	498g
Pentax K-50	£600	4.5★	Large viewfinder and two control dials unusual at this price	16.3MP	Pentax K	51,200	1080p		11	4	100	•	•	3in		410	130	97	71	650g
Pentax K-S2	£649	4.5★	Includes a fully articulated screen and in body stabilisation	20.2MP	Pentax K	51,200	1080p		11	5.4	100	•	•	3in	•	410	122.5	91	72.5	678g
Pentax K-70	£600	4.5★	Solid performer that updates the K S2 with a 24MP sensor	24.2MP	Pentax K	102,400	1080p		11	6	100	•	•	3in	•	410	125.5	93	74	688g
Pentax K-3	£950	4★	Well featured enthusiast model with in body image stabilisation	24.2MP	Pentax K	51,200	1080i		27	8	100	•	•	3.2in		560	131	100	77	800g
Pentax K-3 II	£769	4.5★	Updates the K 3, with built in GPS instead of a flash	24.3MP	Pentax K	51,200	1080p		27	8.3	100			3.2in		720	131.5	102.5	77.5	785g
Pentax KP	£1099	4★	Compact but well specified DSLR with interchangeable hand grips	24.3 MP	Pentax K	819,200	1080p		27	7	100	•	•	3in	•	390	131.5	101	76	703g
Pentax K-1	£1599	5★	The first Pentax full frame DSLR is excellent value for money	36MP	Pentax K	204,800	1080p		33	4.4	100	•	•	3.2in	•	760	136.5	110	85.5	1010g
Sigma SD Quattro	£850	3★	SD mount mirrorless camera with unique Foveon X3 sensor	19.6MP	Sigma SD	6400			9	3.6	100			3in		tbc	147	95.1	90.8	703g
Sigma SD Quattro H	£1499		Physically identical body to SD Quattro, but with larger APS H sensor	25.7MP	Sigma SD	6400			9	tbc	100			3in		tbc	147	95.1	90.8	708g
Sony Alpha 58	£450	4★	Entry level SLR like camera but with electronic viewfinder	20.1MP	Sony A	16,000	1080p		15	5	100	•	•	2.7in	•	690	129	95.5	78	492g
Sony Alpha 68	£479	3★	Excellent AF and sensor, but low resolution LCD screen and no Wi Fi	24MP	Sony A	25,600	1080p		79	8	100	•	•	2.7in	•	580	142.6	104.2	82.8	675g
Sony Alpha 77 II	£1000	4.5★	Impressive autofocus and fast shooting, plus good handling	24.3MP	Sony A	25,600	1080p		79	12	100	•	•	3in	•	480	142.6	104	81	647g
Sony Alpha 99	£1800	4★	Fast shooting SLR like camera with an electronic viewfinder	24.3MP	Sony A	25,600	1080p		19	10	100	•	•	3in	•	500	147	111	78	812g
Sony Alpha 99 II	£2999	4.5★	Places the superb sensor from the Alpha 7R II in a DSLR-styled body	42.4MP	Sony A	102,400	3840p		79	12	100	•	•	3in	•	100	142.6	104.2	76.1	849g

We've tried our hardest to ensure that the information in this guide is as complete and accurate as possible. However, we don't have space to list every camera and lens on the market, and some errors will inevitably have crept in along the way. We advise double-checking prices, along with any crucial specifications or requirements with a reputable retailer or the manufacturer's website before making a major purchase. If you spot an error, please let us know by emailing ap@timeinc.com.

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Mirrorless cameras

Mirrorless cameras			Resolution	Lens Mount	Max ISO	Video	Mic Input	AF Points	Burst Mode (FPS)	Viewfinder	Built-in Wi-Fi	Flash	Screen Size	Articulated LCD	Touchscreen	Battery Life (shots)	Width (mm)	Height (mm)	Depth (mm)	Weight
Name & Model	RRP	Score	Summary					Shooting			Screen					Dimensions				
Canon EOS M10	£399		Compact, extremely simple CSC designed for beginners			18MP	Canon M	25,600	1080p	49	4.6	• •	3in	• •	•	255	108	66.6	35	301g
Canon EOS M100	£449	3★	Lightweight model for beginners, but overly simplistic			24.2MP	Canon M	25,600	1080p	49	6.1	• •	3in	• •	•	295	108.2	67.1	35.1	302g
Canon EOS M3	£599	4★	Mid range model with enthusiast controls but no viewfinder			24.3MP	Canon M	25,600	1080p	• 49	4.2	• •	3in	• •	•	250	110.9	68	44.4	366g
Canon EOS M6	£730	3.5★	Update to EOS M3 with faster autofocus and improved controls			24.2MP	Canon M	25,600	1080p	• 49	9	• •	3in	• •	•	295	112	68	44.5	390g
Canon EOS M5	£1049	4★	DSLR style mirrorless camera combines speed and good handling			24.2MP	Canon M	25,600	1080p	• 49	9	• •	3.2in	• •	•	295	115.6	89.2	60.6	427g
Fujifilm X-A10	£500	4★	Simple entry level CSC with tilting screen for selfies			16.3MP	Fuji X	25,600	1080p	49	6	• •	3in	•	•	350	119.6	67.4	40.4	331g
Fujifilm X-A3	£599		Fuji's budget range of viewfinderless CSCs gains 24.2MP sensor			24.2MP	Fuji X	25,600	1080p	9	10	• •	3in	• •	•	410	116.9	66.9	40.4	339g
Fujifilm X-E2S	£549	4★	Rangefinder style design with viewfinder and analogue controls			16.3MP	Fuji X	51,200	1080p	• 49	7	• •	3in		•	350	129	74.9	37.2	350g
Fujifilm X-E3	£849	4.5★	Excellent image quality in compact body that handles well			24.3MP	Fuji X	51,200	3840p	• 325	5	• •	3in		•	350	121.3	73.9	42.7	337g
Fujifilm X-T10	£499	4.5★	Compact and very likeable camera with many features from the X T1			16.3MP	Fuji X	51,200	1080p	• 77	8	• •	3in	•	•	350	118.4	82.8	40.8	381g
Fujifilm X-T20	£799	5★	Small SLR style model with strong feature set including touchscreen			24.3MP	Fuji X	51,200	3840p	• 325	8	• •	3in	• •	•	350	118.4	82.8	41.4	383g
Fujifilm X-T1	£1100	5★	Retro design based around analogue control dials and large EVF			16.3MP	Fuji X	51,200	1080p	• 49	8	• •	3in	•	•	350	129	89.8	46.7	440g
Fujifilm X-Pro2	£1349	5★	Flagship model with unique optical/electronic hybrid viewfinder			24.3MP	Fuji X	51,200	1080p	• 77	8	• •	3in		•	250	140.5	82.8	45.9	495g
Fujifilm X-T2	£1450	5★	Superb image quality and handling make it the best APS C CSC to date			24.3MP	Fuji X	51,200	1080p	• 325	14	• •	3in	•	•	340	132.5	91.8	49.2	507g
NEW Leica CL	£2250	4.5★	Gorgeous APS C mirrorless model with viewfinder and touchscreen			24.2MP	Leica L	50,000	3840p	49	10	• •	3in		•	220	131	78	45	403g
Leica TL	£1350		Stylish aluminium body and touchscreen led control			16MP	Leica L	12,500	1080p	195	5	• •	3.7in		•	400	134	69	33	384g
Leica TL2	£1700	4★	Update to the TL with 24MP sensor and much faster operation			24MP	Leica L	50,000	3840p	49	20	•	3.7in		•	250	134	69	33	399g
Leica SL	£5500	4★	Leica's full frame CSC has an astonishing viewfinder			24MP	Leica L	50,000	4096p	49	11	• •	3in		•	400	147	104	39	847g
Nikon 1 J5	£349		Nikon's latest CSC aims to attract both beginners and enthusiasts			21MP	Nikon 1	12,800	3840p	171	60	• •	3in	• •	•	250	98.3	59.7	31.5	265g
Olympus PEN E-PL8	£399		Retro external design hides serious specifications			16.1MP	Mic4/3	25,600	1080p	81	8.5	• •	3in	• •	•	350	117.1	68.3	38.4	374g
Olympus OM-D E-M10 II	£549	4.5★	Mid range model has a strong feature set and performs very well			16.1MP	Mic4/3	25,600	1080p	81	8.5	• •	3in	• •	•	320	119.5	83.1	46.7	342g
Olympus OM-D E-M10 III	£699	4.5★	Excellent mid range CSC with simplified, easy to use interface			16.1MP	Mic4/3	25,600	3840p	121	8.6	• •	3in	• •	•	330	121.5	83.6	49.5	410g
Olympus OM-D E-M5 II	£900	5★	Combines great handling and image quality with stylish looks			16MP	Mic4/3	25,600	1080p	• 81	10	• •	3in	•	•	750	123.7	85	44.5	469g
Olympus PEN-F	£1000	5★	Lovely retro rangefinder styled CSC with built in viewfinder			20.3MP	Mic4/3	25,600	1080p	81	10	• •	3in	• •	•	330	124.8	72.1	37.3	427g
Olympus OM-D E-M1 II	£1850	5★	Superb AF system, super fast shooting and remarkable in body IS			20.4MP	Mic4/3	25,600	3840p	• 121	18	• •	3in	• •	•	440	134.1	90.9	68.9	574g
Panasonic Lumix G7	£679	4★	4K video capture in a relatively inexpensive SLR style CSC			16MP	Mic4/3	25,600	3840p	• 49	8	• •	3in	• •	•	360	124.9	86.2	77.4	410g
NEW Panasonic Lumix G9	£1499		High speed, rugged photo centric flagship CSC with in body IS			20.3MP	Mic4/3	25,600	3840p	• 225	9	• •	3in	• •	•	890	136.9	97.3	91.6	658g
Panasonic Lumix G80	£699	4.5★	DSLR style model for enthusiasts with in body IS and 4K video			16MP	Mic4/3	25,600	3840p	• 49	9	• •	3in	• •	•	330	128.4	89	74.3	505g
Panasonic Lumix GX800	£500	4★	Tiny easy to use pocket CSC with tilting screen and 4K video			16MP	Mic4/3	25,600	3840p	49	5.8	• •	3in	• •	•	210	106.5	64.6	33.3	269g
Panasonic Lumix GX80	£599	4.5★	Well judged compact model with IS, tilting screen and viewfinder			16MP	Mic4/3	25,600	4096p	49	8	• •	3in	• •	•	290	122	70.6	43.9	426g
Panasonic Lumix GX8	£1000	5★	In body stabilisation and tilting viewfinder in a large rugged body			20.3MP	Mic4/3	25,600	3840p	• 49	8	• •	3in	• •	•	330	133.2	78	63.1	487g
Panasonic Lumix GH4	£1300	4★	Both 4K video quality and still images are impressive			16MP	Mic4/3	25,600	4096p	• 49	12	• •	3in	• •	•	500	133	93	84	560g
Panasonic Lumix GH5	£1299	4.5★	Video focused high end CSC with in body stabilisation and 4K recording			20.2MP	Mic4/3	25,600	4096p	• 225	12	• •	3.2in	• •	•	410	138.5	98.1	87.4	725g
Sony Alpha 5000	£420	4★	Simple, compact model aims to compete with entry level DSLRs			20.1MP	Sony E	16,000	1080p	• 25	3.5	• •	3in	•	•	420	110	63	36	296g
Sony Alpha 5100	£549	4★	One of the very best entry level cameras for video and image quality			24MP	Sony E	25,600	1080p	179	6	• •	3in	• •	•	400	110	63	36	283g
Sony Alpha 6000	£670	4.5★	Sophisticated AF and an impressive APS C sensor			24MP	Sony E	25,600	1080p	179	11	• •	3in	•	•	310	120	67	45	344g
Sony Alpha 6300	£1000	4.5★	Premium CSC that boasts fast AF tracking and 4K video			24.2MP	Sony E	51,200	3840p	• 425	11	• •	3in	•	•	350	120	66.9	48.8	404g
Sony Alpha 6500	£1500	5★	Technically hugely accomplished CSC with in body image stabilisation			24.2MP	Sony E	51,200	3840p	• 425	11	• •	3in	• •	•	350	120	66.9	53.3	453g
Sony Alpha 7	£1300	4.5★	One of the lightest, smallest full frame cameras			24.3MP	Sony E	25,600	1080p	• 117	5	• •	3in	•	•	340	127	94	48	474g
Sony Alpha 7 II	£1498	5★	The full frame Alpha 7 II includes in body image stabilisation			24.3MP	Sony E	25,600	1080p	• 117	5	• •	3in	•	•	350	126.9	95.7	59.7	556g
Sony Alpha 7R	£1700	4.5★	Same body design as the Alpha 7 but higher resolution sensor			36.4MP	Sony E	25,600	1080p	• 25	4	• •	3in	•	•	340	127	94	48	465g
Sony Alpha 7R II	£2599	5★	A big step up from the A7R; one of the best full frame cameras available			42.4MP	Sony E	102,400	3840p	• 399	5	• •	3in	•	•	290	126.9	95.7	60.3	625g
NEW Sony Alpha 7R III	£3200		Same sensor as A7R II, but faster and with improved body design			42.4MP	Sony E	102,400	3840p	• 399	10	• •	3in	• •	•	650	126.9	95.6	73.7	657g
Sony Alpha 7S	£2259	4★	Remarkable low light and video capabilities			12.2MP	Sony E	409,600	1080p	• 25	5	• •	3in	•	•	380	126.9	94.4	48.2	489g
Sony Alpha 7S II	£2500	5★	A specialist camera for low light shooting and 4K video			12.2MP	Sony E	409,600	3840p	• 169	5	• •	3in	•	•	310	126.9	95.7	60.3	627g
Sony Alpha 9	£4500	5★	Super-fast CSC with 20fps shooting and stunning overall performance			24.2MP	Sony E	204,800	3840p	• 693	20	• •	3in	• •	•	650	126.9	95.6	63	673g



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Lenses

Interchangeable lenses come in a huge array of types for shooting different kinds of subjects

FOR MOST enthusiast photographers, the easiest way to expand the kinds of pictures you can take is by buying different types of lenses. For example, telephoto lenses let you zoom in on distant subjects, while macro lenses allow you to focus on small subjects. Large-aperture lenses allow you to isolate subjects against blurred backgrounds or shoot in low light without having to raise the ISO too high. Meanwhile, all-in-one superzooms cover a wide range of subjects, but with lower optical quality.



Lens mounts

Each manufacturer has its own lens mount and most aren't compatible with one another. For example, a Canon DSLR can't use Nikon lenses, although you can use independent brands if you get them with the right mount.

Built-in focus motor

Most lenses now incorporate an internal motor to drive the autofocus, although some are still driven from the camera body. DSLR lenses often use ultrasonic-type motors for fast focusing, while those for mirrorless cameras tend to employ video-friendly stepper motors.

Filter thread

A thread at the front of the camera will have a diameter, in mm, which will allow you to attach a variety of filters or adapters to the lens.

Maximum aperture

Wider apertures mean you can use faster, motion-stopping shutter speeds.

LENS SUFFIX GUIDE USED BY MANUFACTURERS

AF Nikon AF lenses driven from camera	DC Nikon defocus control portrait lenses	ED Extra low Dispersion elements	LD Low Dispersion glass	SP Tamron's Super Performance range
AF-S Nikon lenses with Silent Wave Motor	DC Sigma's lenses for APS C digital	EF Canon's DSLR lenses for full frame	LM Fujifilm Linear Motor	SSM Sony Supersonic Motor lenses
AF-P Nikon lenses with stepper motors	DG Sigma's designation for full frame lenses	EF-S Canon lenses for APS C sized sensors	MP-E Canon's high magnification macro lens	STF Sony and Laowa Smooth Trans Focus
AL Pentax lenses with aspheric elements	Di Tamron lenses for full frame sensors	EF-M Canon's lenses for its mirrorless M range	OIS Optical Image Stabilisation	STM Canon lenses with stepper motor
APD Fujifilm lenses with apodisation elements	Di-II Tamron lenses designed for APS C DSLRs	EX Sigma's 'Excellent' range	OS Sigma's Optically Stabilised lenses	TS-E Canon Tilt and Shift lens
APD Sigma Apochromatic lenses	Di-III Tamron lenses for mirrorless cameras	FA Pentax full frame lenses	PC-E Nikon tilt and shift lenses	UMC Ultra Multi Coated
ASPH Aspherical elements	DN Sigma's lenses for mirrorless cameras	FE Sony lenses for full frame mirrorless	PF Nikon Phase Fresnel optics	USM Canon lenses with an Ultrasonic Motor
AT-X Tokina's Advanced Technology Extra Pro	DO Canon diffractive optical element lenses	G Nikon lenses without an aperture ring	PRO Tokina and Olympus Professional lenses	USD Tamron Ultrasonic Drive motor
AW Pentax all weather lenses	DT Sony lenses for APS C sized sensors	HS Sigma's Hypersonic Motor	PZD Tamron Piezo Drive focus motor	VC Tamron's Vibration Compensation
CS Samsung lenses for APS C cropped sensors	DX Nikon's lenses for DX format digital	IF Internal Focusing	SAM Sony Smooth Autofocus Motor	VR Nikon's Vibration Reduction feature
D Nikon lenses that communicate distance info	E Nikon lenses with electronic apertures	IS Canon's Image Stabilised lenses	SDM Pentax's Sonic Direct Drive Motor	XR Tamron Extra Refractive Index glass
DA Pentax lenses optimised for APS-C sized sensors	E Sony lenses for APS-C mirrorless	L Canon's 'Luxury' range of lenses	SMC Pentax Super Multi Coating	WR Weather Resistant

DSLR Lenses

LENS	RRP	SCORE	SUMMARY			MOUNT					DIMENSIONS
CANON DSLR											
EF 8-15mm f/4 L USM	£1499		Impressive looking fisheye zoom lens from Canon			•	•			•	15 n/a 78.5 83 540g
EF-S 10-18mm f/4.5-5.6 IS STM	£299	4★	A superb ultra wideangle that's a must have for anyone shooting landscapes and cityscapes	•		•	•			•	22 67 74.6 72 240g
EF-S 10-22mm f/3.5-4.5 USM	£990	4★	A good performer, with solid MTF curves and minimal chromatic aberration			•	•			•	24 77 83.5 89.8 385g
EF 11-24mm f/4 L USM	£2799	5★	Long awaited by Canon full frame users, this is the world's widest angle rectilinear zoom lens			•	•			•	28 n/a 108 132 1180g
EF 14mm f/2.8 L II USM	£2810	4.5★	Impressive resolution at f/8 but less so wide open			•	•			•	20 n/a 80 94 645g
EF-S 15-85mm f/3.5-5.6 IS USM	£900	4★	Four stop image stabilisation and Super Spectra coatings, together with a useful range	•		•	•			•	35 72 81.6 87.5 575g
EF 16-35mm f/2.8 L II USM	£1790	4.5★	A good performer with strong results at f/8 in particular			•	•			•	28 82 88.5 111.6 635g
EF 16-35mm f/2.8 L III USM	£2150		Revamped wideangle zoom includes new optics in a weather sealed lens barrel			•	•			•	28 82 89.5 127.5 790g
EF 16-35mm f/4 L IS USM	£1199	4★	Versatile and with a useful IS system, this is a very good ultra wideangle zoom for full frame cameras	•		•	•			•	28 77 82.6 112.8 615g
TS-E 17mm f/4 L	£2920		Tilt and shift optic with independent tilt and shift rotation and redesigned coatings			•	•			•	25 77 88.9 106.9 820g
EF 17-40mm f/4 L USM	£940	4★	Designed to match the needs of demanding professionals and does so with ease			•	•			•	28 77 83.5 96.8 500g
EF-S 17-55mm f/2.8 IS USM	£795	4★	Very capable lens with three stop image stabilisation, Super Spectra coating and a circular aperture	•		•	•			•	35 77 83.5 110.6 645g
EF-S 17-85mm f/4-5.6 IS USM	£600	3★	Doesn't really live up to its promises. The zoom range is excellent but there are better alternatives	•		•	•			•	35 67 78.5 92 475g
EF-S 18-55mm f/3.5-5.6 IS STM	£195		Versatile, affordable standard zoom featuring four stop image stabilisation	•		•	•			•	25 58 69 75.2 205g
EF-S 18-55mm f/4-5.6 IS STM	£220		Latest standard zoom for Canon's APS C EOS DSLRs, with compact design and updated optics	•		•	•			•	25 58 66.5 61.8 215g
EF-S 18-135mm f/3.5-5.6 IS	£500		Four stop image stabilisation, and automatic panning and tripod detection	•		•	•			•	45 67 75.4 101 455g
EF-S 18-135mm f/3.5-5.6 IS STM	£478		Uses stepper motor for silent and fast autofocus that's also well suited to video work	•		•	•			•	39 67 76.6 96 480g
EF-S 18-135mm f/3.5-5.6 IS USM	£500		Versatile wideangle zoom with new Nano USM focus technology	•		•	•			•	39 67 77.4 96 515g
EF-S 18-200mm f/3.5-5.6 IS	£740	4★	Automatic panning detection (for image stabilisation) and a useful 11x zoom range	•		•	•			•	45 72 78.6 102 595g
EF 20mm f/2.8 USM	£610		Wideangle lens with a floating rear focusing system and a USM motor			•	•			•	25 72 77.5 70.6 405g
EF 24mm f/1.4 L II USM	£2010		Subwavelength structure coating, together with UD and aspherical elements			•	•			•	25 77 83.5 86.9 650g
EF 24mm f/2.8 IS USM	£750	4★	Small wideangle optic with image stabilisation	•		•	•			•	20 58 68.4 55.7 280g
EF-S 24mm f/2.8 STM	£165	4★	Bargain price, tiny carry everywhere size and a highly competent imaging performance			•	•			•	16 52 68.2 22.8 125g
TS-E 24mm f/3.5 L II	£2550		Tilt-and-shift optic with independent tilt-and-shift rotation and redesigned coatings			•	•			•	21 82 88.5 106.9 780g

ALL PRICES ARE RRP'S. STREET PRICES MAY VARY

DSLR Lenses

DSLR Lenses			IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT
LENS	RRP	SCORE	SUMMARY	MOUNT							DIMENSIONS				
EF 24-70mm f/2.8 L II USM	£2300	5★	Professional quality standard zoom lens with a fast aperture			•				•	38	82	88.5	113	805g
EF 24-70mm f/4 L IS USM	£1499		L series zoom said to be compact, portable and aimed at both professionals and amateurs	•	•					•	38	77	83.4	93	600g
EF 24-105mm f/4 L IS USM	£1049	4.5★	An excellent all round performer, and keenly priced, too	•	•					•	45	77	83.5	107	670g
EF 24-105mm f/4 L IS II USM	£1129	4★	Reworked workhorse zoom for full frame cameras uses an all new optical design	•	•					•	45	77	83.5	118	795g
EF 24-105mm f/3.5-5.6 IS STM	£479	3.5★	A versatile standard zoom lens that's an ideal route into full frame photography	•	•					•	40	77	83.4	104	525g
EF 28mm f/1.8 USM	£570		USM motor and an aspherical element, together with a wide maximum aperture		•					•	25	58	73.6	55.6	310g
EF 28mm f/2.8 IS USM	£730	3.5★	Lightweight and inexpensive lens, with a single aspherical element	•	•					•	30	52	67.4	42.5	185g
EF 28-300mm f/3.5-5.6 L IS USM	£3290		L series optic with expansive range, image stabilisation and a circular aperture	•	•					•	70	77	92	184	1670g
EF-S 35mm f/2.8 Macro IS STM	£399		Features an innovative built in dual LED light for close up shooting	•	•						13	49	69.2	55.8	190g
EF 35mm f/2 IS USM	£799		First 35mm prime from Canon to feature an optical stabilisation system	•	•					•	24	67	62.6	77.9	335g
EF 35mm f/1.4 L II USM	£1799	5★	An outstanding addition to the L series line up		•					•	28	72	80.4	104.4	760g
EF 40mm f/2.8 STM	£230		A portable and versatile compact pancake lens. A fast maximum aperture enables low light shooting		•						30	52	68.2	22.8	130g
TS-E 45mm f/2.8	£1200		Tilt and shift lens designed for studio product photography		•					•	40	72	81	90.1	645g
EF 50mm f/1.2 L USM	£1910		Very wide maximum aperture and Super Spectra coatings, and a circular aperture		•					•	45	72	85.8	65.5	580g
EF 50mm f/1.4 USM	£450	5★	Brilliant performer, with a highly consistent set of MTF curves. AF motor is a tad noisy, though		•					•	45	58	73.8	50.5	290g
EF 50mm f/1.8 STM	£130	5★	Lightest EF lens in the range, with wide maximum aperture and a Micro Motor		•					•	35	49	69.2	39.3	130g
TS-E 50mm f/2.8L Macro	£2500		One of a trio of tilt and shift macro lenses, this replaces the TS E 45mm f/2.8		•					•	27	77	86.9	114.9	945g
EF-S 55-250mm f/4-5.6 IS STM	£265		A compact telephoto lens featuring smooth, quiet STM focusing when shooting movies	•	•						110	58	70	111.2	375g
EF-S 55-250mm f/4-5.6 IS II	£330	4★	Ideal budget addition to the 18 55mm kit lens, with image stabilisation and USM	•	•						110	58	70	108	390g
EF-S 60mm f/2.8 Macro USM	£540	4★	Great build and optical quality, with fast, accurate and near silent focusing		•						20	52	73	69.8	335g
MP-E 65mm f/2.8 1-5x Macro	£1250		Macro lens designed to achieve a magnification greater than 1x without accessories			•				•	24	58	81	98	710g
EF 70-200mm f/2.8 L USM	£1540		Non stabilised L series optic, with rear focusing and four UD elements		•					•	150	77	84.6	193.6	1310g
EF 70-200mm f/2.8 L IS II USM	£2800	5★	A great lens but also a costly one. Peak resolution at 0.4 cycles per pixel is simply amazing	•	•					•	120	77	88.8	199	1490g
EF 70-200mm f/4 L USM	£790		A cheaper L series alternative to the f/2.8 versions available		•					•	120	67	76	172	705g
EF 70-200mm f/4 L IS USM	£1450	5★	A superb option for the serious sports and action photographer	•	•					•	120	67	76	172	760g
EF 70-300mm f/4.5-5.6 IS USM	£470	4★	A great level of sharpness and only the small apertures should be avoided	•	•					•	150	58	76	143	630g
EF 70-300mm f/4.5-5.6 IS II USM	£499	4.5★	Updated mid range telephoto zoom with new optics and much improved autofocus	•	•					•	120	67	80	145.5	710g
EF 70-300mm f/4-5.6 L IS USM	£1600	5★	An L series lens with a highly durable outer shell	•	•					•	120	67	89	143	1050g
EF 70-300mm f/4.5-5.6 DO IS USM	£1700		Three layer diffractive optical element and image stabilisation	•	•					•	140	58	82.4	99.9	720g
EF 75-300mm f/4-5.6 III	£300		Essentially the same lens as the 75 300mm f/4 5.6 III USM but with no USM		•					•	150	58	71	122	480g
EF 75-300mm f/4-5.6 III USM	£350	2.5★	Good but not outstanding. The inclusion of a metal lens mount is positive, though		•					•	150	58	71	122	480g
EF 85mm f/1.2 L II USM	£2640	4★	A well crafted lens, with fast and quiet AF with good vignetting and distortion control		•					•	95	72	91.5	84.0	1025g
EF 85mm f/1.4L IS USM	£1570	5★	Sublime, highly desirable portrait lens combines large aperture and optical image stabilisation	•	•					•	85	77	88.6	105.4	950g
EF 85mm f/1.8 USM	£470	5★	Non rotating front ring thanks to rear focusing system, as well as USM		•					•	85	58	75	71.5	425g
TS-E 90mm f/2.8	£1670		Said to be the world's first 35mm format telephoto lens with tilt and shift movements		•					•	50	58	73.6	88	565g
TS-E 90mm f/2.8L Macro	£2500		One of a trio of tilt and shift macro lenses, this replaces the TS E 90mm f/2.8		•					•	39	77	86.9	116.5	915g
EF 100mm f/2 USM	£559		A medium telephoto lens with a wide aperture, making it ideal for portraits		•					•	90	58	75	73.5	460g
EF 100mm f/2.8 Macro USM	£650	4★	A solid performer, but weak at f/2.8 (which is potentially good for portraits)		•					•	31	58	79	119	600g
EF 100mm f/2.8 L Macro IS USM	£1060	5★	Stunning MTF figures from this pro grade macro optic	•	•					•	30	67	77.7	123	625g
EF 100-400mm f/4.5-5.6 L IS II USM	£1999	4.5★	L series construction and optics, including fluorite and Super UD elements	•	•					•	98	77	94	193	1640g
EF 135mm f/2 L USM	£1360		L series construction with two UD elements and wide maximum aperture		•					•	90	72	82.5	112	750g
TS-E 135mm f/4L Macro	£2500		One of a trio of tilt and shift macro lenses, with 1:2 magnification		•					•	49	82	88.5	139.1	1110g
EF 180mm f/3.5 L Macro USM	£1870		L series macro lens with inner focusing system and USM technology		•					•	48	72	82.5	186.6	1090g
EF 200mm f/2.8 L II USM	£960		Two UD elements and a rear focusing system in this L series optic		•					•	150	72	83.2	136.2	765g
EF 300mm f/4 L IS USM	£1740		Two stop image stabilisation with separate mode for panning moving subjects	•	•					•	150	77	90	221	1190g
EF 400mm f/5.6 L USM	£1660		Super UD and UD elements, as well as a detachable tripod mount and built-in hood		•					•	350	77	90	256.5	1250g

NIKON DSLR

8-15mm f/3.5-4.5 E ED Fisheye AF-S	£1299		Fisheye zoom for full frame DSLRs that gives a circular view at 8mm and full frame coverage at 15mm				•					•	16	n/a	77.5	83	485g
10-20mm f/4.5-5.6 G VR AF-P DX	£330	3.5★	Inexpensive wide zoom for DX DSLRs has effective image stabilisation but rather average optics	•			•						22	72	77	73	230g
10-24mm f/3.5-4.5 G ED AF-S DX	£834	4★	MTF performance is good from wide open to f/11, only breaking down past f/22				•						24	77	82.5	87	460g
10.5mm f/2.8 G ED DX Fisheye	£678		DX format fisheye lens with Nikon's Close Range Correction system and ED glass				•						14	n/a	63	62.5	300g
12-24mm f/4 G ED AF-S DX	£1044	4★	This venerable optic may be a little weak at f/4, but otherwise it's a good performer				•						30	77	82.5	90	485g
14mm f/2.8 D ED AF	£1554	5★	A really nice lens that handles well and offers excellent image quality				•						20	n/a	87	86.5	670g
14-24mm f/2.8 G ED AF-S	£1670	5★	A remarkable piece of kit, producing sharp images with little chromatic aberration				•						28	n/a	98	131.5	970g
16mm f/2.8 D AF Fisheye	£762		Full frame fisheye lens with Close Range Correction system and 25cm focus distance				•					•	25	n/a	63	57	290g
16-35mm f/4 G ED AF-S VR	£1072	5★	A fantastic lens that deserves to be taken seriously, with very little CA throughout	•			•					•	28	77	82.5	125	685g
16-80mm f/2.8-4E ED VR AF-S DX	£869	4★	This new standard zoom for DX format users is designed as a travel lens for APS C DSLRs				•						35	72	80	85.5	480g
16-85mm f/3.5-5.6 G ED VR AF-S DX	£574	4★	Boasting Nikon's second generation VR II technology and Super Integrated Coating	•			•						38	67	72	85	485g
17-55mm f/2.8 G ED-IF AF-S DX	£1356	4★	A higher quality standard zoom for DX format DSLRs				•						36	77	85.5	110.5	755g
18-35mm f/3.5-4.5 G ED AF-S	£669	5★	Wideangle zoom with instant manual focus override for full frame DSLRs				•					•	28	77	83	95	385g
18-55mm f/3.5-5.6 G II AF-S DX	£156	3.5★	Entry level standard zoom lens				•						28	52	73	79.5	265g
18-55mm f/3.5-5.6 G VR II AF-S DX	£229		Popular 3x zoom lens that is remarkably compact and lightweight, offering great portability	•			•						28	52	66	59.5	195g
18-55mm f/3.5-5.6 G ED VR AF-P DX	£149		A compact, lightweight DX format zoom that's an ideal walk around lens				•						25	55	64.5	62.5	195g
18-55mm f/3.5-5.6 G VR AF-P DX	£199		A compact, lightweight DX format zoom lens with Vibration Reduction	•			•						25	55	64.5	62.5	205g
18-105mm f/3.5-5.6 G ED VR AF-S DX	£292	4.5★	Kit lens for Nikon D90 & D7000 with Silent Wave Motor and Vibration Reduction	•			•						n/a	67	76	89	420g
18-140mm f/3.5-5.6 G ED VR AF-S DX	£579		A compact and lightweight DX format zoom, this lens is a great all rounder	•			•						45	67	78	97	490g
18-200mm f/3.5-5.6 G IF-ED VR II AF-S VR DX	£762	4.5★	Four stop VR II system, two ED and three aspherical elements in this DX superzoom lens	•			•						50	72	77	96.5	560g
18-300mm f/3.5-5.6 G ED-IF VR	£850	4★	DX format zoom lens with wideangle to super telephoto reach	•			•						45	77	83	120	830g
18-300mm f/3.5-6.3 G ED VR	£849		New DX-format 16.7x zoom with super-telephoto reach – a compact walk-around lens	•			•						48	67	78.5	99	550g

DSLR Lenses										IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT	
LENS	RRP	SCORE	SUMMARY																				
19mm f/4 E ED PC	£3300		Super wideangle tilt and shift lens for architecture and landscape photography											•				25	n/a	89	124	885g	
20mm f/1.8 G ED AF-S	£679		A fast FX format prime lens that's compact and lightweight											•				20	77	82.5	80.5	335g	
20mm f/2.8 D AF	£584		Compact wideangle lens with Nikon's Close Range Correction system											•				25	62	69	42.5	270g	
24mm f/2.8 D AF	£427		Compact wide lens with Close Range Correction system											•				30	52	64.5	46	270g	
24mm f/1.4 G ED AF-S	£1990	5★	Nothing short of stunning. Aside from its high price, there is very little to dislike about this optic											•				25	77	83	88.5	620g	
24mm f/1.8 G ED AF-S	£629		Fast FX format lens that aims to appeal to landscape, interior, architecture and street photographers											•				23	72	77.5	83	355g	
24mm PC-E f/3.5 D ED PC-E	£1774		Perspective Control lens with Nano Crystal Coating and electronic control over aperture											•				21	77	82.5	108	730g	
24-70mm f/2.8 G ED AF-S	£1565	5★	An excellent set of MTF curves that show outstanding consistency, easily justifying the price of this lens											•				38	77	83	133	900g	
24-70mm f/2.8 E ED VR	£1849	5★	Nikon's latest pro spec standard zoom looks like its best lens yet						•					•				38	82	88	154.5	1070g	
24-85mm f/3.5-4.5 G ED VR	£520	5★	FX format standard zoom with Auto Tripod detection and VR						•					•				38	72	78	82	465g	
24-120mm f/4 G ED AF-S VR	£1072	5★	Constant maximum aperture of f/4 and the addition of VR makes this a superb lens						•					•				45	77	84	103	710g	
28mm f/1.4 E ED AF-S	£2080		Boasts a dust and drip resistant build for reliable shooting in challenging weather conditions						•					•				28	77	83	100.5	645g	
28mm f/1.8 G ED AF-S	£619	5★	If you crave a wide aperture and prefer a single focal length then this Nikon prime delivers											•				25	67	73	80	330g	
28mm f/2.8 D AF	£282		Compact wideangle lens with a minimum focusing distance of 25cm											•				25	52	65	44.5	205g	
28-300mm f/3.5-5.6 G ED AF-S VR	£889	4.5★	Technical testing shows this zoom to be, as Nikon claims, the 'ideal walkabout lens'						•					•				50	77	83	114	800g	
35mm f/1.8 G AF-S DX	£208	5★	Designed for DX format DSLRs, a great standard prime lens											•				30	52	70	52.5	200g	
35mm f/1.8 G ED AF-S	£479		Fast FX format prime lens with bright f/1.8 aperture. Versatile and lightweight											•				25	58	72	71.5	305g	
35mm f/2 D AF	£324	3★	At wide aperture settings this optic achieves respectable resolution, which decreases with aperture											•				25	52	64.5	43.5	205g	
35mm f/1.4 G ED AF-S	£1735	5★	A Nano Crystal coated lens designed for the FX range											•				30	67	83	89.5	600g	
40mm f/2.8 G AF-S DX Micro	£250	5★	A budget priced macro lens that delivers the goods on multiple fronts											•				20	52	68.5	64.5	235g	
45mm PC-E f/2.8 D ED Micro	£1393		Perspective Control (PC E) standard lens used in specialised fields such as studio and architecture											•				25	77	82.5	112	740g	
50mm f/1.4 D AF	£292	5★	Entry level prime puts in a fine performance while offering backwards compatibility with AI cameras											•				45	52	64.5	42.5	230g	
50mm f/1.4 G AF-S	£376	5★	Internal focusing and superior AF drive makes this a good alternative to the D series 50mm f/1.4						•					•				45	58	73.5	54	280g	
50mm f/1.8 D AF	£135		Compact, lightweight, affordable prime, will stop down to f/22											•				45	52	63	39	160g	
50mm f/1.8 G AF-S	£200	5★	A cut price standard lens for FX shooters or a short telephoto on DX format DSLRs											•				45	58	72	52.5	185g	
55-200mm f/4-5.6 G VR AF-S DX	£314	3.5★	Designed for DX format cameras, with Vibration Reduction and SWM technology						•					•				110	52	73	99.5	335g	
55-200mm f/4-5.6 G VR II AF-S DX	£251		Offers a versatile focal range and an ultra compact design, perfect for smaller DX-format DSLRs						•					•				110	52	70.5	83	300g	
55-300mm f/4.5-5.6 G VR AF-S DX	£378	3★	Offers a wide telephoto coverage, but better options available						•					•				140	58	76.5	123	530g	
58mm f/1.4 G AF-S	£1599	4★	FX format full frame premium prime lens with large f/1.4 aperture											•				58	72	85	70	385g	
60mm f/2.8 D AF Micro	£405	5★	Nikon's most compact Micro lens, with Close Range Correction (CRC) system											•				22	62	70	74.5	440g	
60mm f/2.8 G ED AF-S Micro	£500		Micro lens with 1:1 repro ratio, as well as a Silent Wave Motor and Super ED glass											•				18	62	73	89	425g	
70-200mm f/2.8 G ED VR II AF-S	£2085	5★	Very little to fault here, with stunning image quality and consistent results at different focal lengths						•					•				140	77	87	209	1540g	
70-200mm f/2.8 E FL ED VR AF-S	£2650		Latest update to Nikon's pro workhorse fast telephoto zoom brings electronic aperture control						•					•				110	77	88.5	202.5	1430g	
70-200mm f/4 G ED VR	£1180	5★	Latest 70 200mm offers third generation VR and weight savings over its more expensive f/2.8 cousin						•					•				100	67	78	178.5	850g	
70-300mm f/4.5-5.6 G ED AF-S VR	£556	4★	Feature packed optic, with a VR II system, 9 bladed diaphragm, SWM and ED glass						•					•				150	67	80	143.5	745g	
70-300mm f/4.5-5.6 E ED VR AF-P	£750		Nikon's first full frame lens to feature a stepper motor for autofocus						•					•				120	67	80.5	146	680	
70-300mm f/4.5-6.3 G AF-P DX	£300		Budget telephoto zoom with stepper motor for AF and space saving collapsible design											•				110	58	72	125	400g	
70-300mm f/4.5-6.3 G VR AF-P DX	£350		Adds extremely useful optical stabilisation to Nikon's budget compact telephoto						•					•				110	58	72	125	415g	
80-400mm f/4.5-5.6 G ED VR AF-S	£1899	5★	Successor to the 80 400mm f/4.5 5.6D ED VR, focusing is excellent at tracking fast moving subjects						•					•				175	77	95.5	203	1570g	
85mm f/3.5 G ED AF-S DX VR	£522		DX format Micro lens with a 1:1 reproduction ratio, VR II system and ED glass						•					•				28	52	73	98.5	355g	
85mm f/1.4 G AF-S	£1532	5★	Fast mid tele lens with an internal focusing system and rounded diaphragm											•				85	77	86.5	84	595g	
85mm f/1.8 D	£385		Portable medium telephoto ideal for portraits											•				85	62	71.5	58.5	380g	
85mm f/1.8 G AF-S	£470	5★	Rear focusing system and distance window in this medium telephoto lens											•				80	67	80	73	350g	
85mm f/2.8D PC-E Micro	£1299		Perspective Control (PC E) telephoto, designed to be ideal for portraits and product photography											•				39	77	83.5	107	635g	
105mm f/1.4 E ED AF-S	£2049		A 105mm FX format prime lens with bright f/1.4 aperture, ideal for portraiture											•				100	82	94.5	106	985g	
105mm f/2.8 G AF-S VR II Micro	£782	4.5★	A very sharp lens, with swift and quiet focusing and consistent MFT results						•					•				31	62	83	116	720g	
105mm f/2 D AF DC	£980		A portrait lens with defocus control											•				90	72	79	111	640g	
135mm f/2 D AF DC	£1232		Defocus Image Control and a rounded diaphragm in this telephoto optic											•				110	72	79	120	815g	
180mm f/2.8 D ED-IF AF	£782		Useful telephoto length and internal focusing technology, together with ED glass											•				150	72	78.5	144	760g	
200mm f/4 D ED-IF AF Micro	£1429		1:1 reproduction range in this Micro lens, with a Close Range Correction system											•				50	62	76	104.5	1190g	
200-500mm f/5.6 E ED VR AF-S	£1179		A super telephoto zoom lens compatible with Nikon FX format DSLR cameras						•					•				220	95	108	267.5	2300g	
300mm f/2.8 G ED AF-S VR II	£5209		This lens promises fast and quiet AF, and is fitted with Nikon's latest VR II system						•					•				230	52	124	267.5	2900g	
300mm f/4 E PF ED VR AF-S	£1230	5★	Light, compact AF-S full-frame telephoto lens with ED glass elements						•					•				140	77	89	147.5	755g	
LAOWA DSLR																							
12mm f/2.8 Zero D	£899		Ultra wideangle lens for full frame DSLRs that promises minimal distortion						•	•				•	•			18	77	74.8	82.8	609g	
15mm f/4 1:1 Macro	£449	4★	Wideangle lens, with 1:1 Macro available in Canon, Nikon, Pentax, Sony E and Sony A						•	•				•	•			12	77	83.8	64.7	410g	
60mm f/2.8 2X Ultra-Macro	£319	3.5★	With 2:1 Macro, an all in one option for normal portrait photography as well as ultra macro						•	•	•			•	•			18.5	62	95	70	503g	
105mm f/2 (T3.2) STF	£649	4★	Designed for full-frame DSLRS, and features an apodization element that renders lovely bokeh						•	•				•	•			90	67	98.9	76	745g	

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DSLR Lenses

DSLR Lenses				IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT
LENS	RRP	SCORE	SUMMARY													DIMENSIONS
PENTAX DSLR																
DA 10-17mm f/3.5-4.5 smc ED IF	£590		Fisheye zoom lens with Super Protection coating and Quick Shift manual focus						•			14	n/a	71.5	68	320g
DA 12-24mm f/4 smc ED AL IF	£1050		Two aspherical elements, ELD glass and a constant aperture of f/4 in this wide zoom						•			30	77	83.5	87.5	430g
DA 14mm f/2.8 smc ED IF	£730	4.5★	Best performance lies between f/5.6 and f/11, but good results can be had at f/4, too						•			17	77	83.5	69	420g
DA 15mm f/4 smc ED AL Limited	£820		Limited edition lens with hybrid aspherical and extra low dispersion elements						•			18	49	39.5	63	212g
FA 15-30mm f/2.8 ED SM WR HD	£1500		Weather resistant ultra wideangle zoom with fast maximum aperture and fixed petal type hood						•	•		28	n/a	98.5	143.5	1040g
DA* 16-50mm f/2.8 smc ED AL IF SDM	£950	3.5★	A nice balance and robust feel, but poor sharpness at f/2.8 (which significantly improves from f/4 onwards)						•			30	77	98.5	84	600g
DA 16-85mm f/3.5-5.6 ED DC WR	£600		Weather resistant, this zoom features a round shaped diaphragm to produce beautiful bokeh						•			35	72	78	94	488g
DA 17-70mm f/4 smc AL IF SDM	£630		Featuring Pentax's Supersonic Direct drive (SDM) focusing system						•			28	67	75	93.5	485g
DA 18-50mm f/4-5.6 DC WR RE	£230		Super thin standard zoom that's weather resistant and features a round shaped diaphragm						•			30	58	71	41	158g
DA 18-55mm f/3.5-5.6 smc II ED AL IF	£220	3.5★	Something of a bargain. Only the maximum apertures and awkward manual focusing really let it down						•			25	52	68	67.5	220g
DA 18-55mm f/3.5-5.6 smc AL WR	£229		A weather resistant construction and an aspherical element, as well as SP coating						•			25	52	68.5	67.5	230g
DA 18-135mm f/3.5-5.6 DA ED DC WR	£600	3.5★	A weather resistant mid range zoom lens						•			40	62	73	76	405g
DA 18-270mm f/3.5-6.3 smc ED SDM	£699		15x superzoom for company's K mount DSLRs featuring two extra low dispersion (ED) elements						•			49	62	76	89	453g
DA 20-40mm f/2.8-4 ED Limited DC WR	£829		With state of the art HD coating, a completely round shaped diaphragm, and weather resistant						•			28	55	68.5	71	283g
DA 21mm f/3.2 smc AL Limited	£600		This limited edition optic offers a floating element for extra close focusing						•			20	49	63	25	140g
FA 24-70mm f/2.8 ED SDM WR	£1149		Full frame compatible premium standard zoom includes a HD coating to minimise flare and ghosting						•	•		38	82	109.5	88.5	787g
FA 28-105mm f/3.5-6.3 smc ED HD	£549		Standard zoom lens for the K 1 full frame DSLR that's much more affordable than the 24 70mm f/2.8						•	•		50	62	73	86.5	440g
FA 31mm f/1.8 smc AL Limited	£1149		Aluminium body; when used on a Pentax DSLR offers a perspective similar to that of the human eye						•	•		30	58	68.5	65	345g
FA 35mm f/2 smc AL	£550		A compact wideangle lens that weighs a mere 214g						•	•		30	49	64	44.5	214g
DA 35mm f/2.8 smc Macro	£640	4.5★	Despite slight edge softness, this lens performs excellently and is a pleasure to use						•			14	49	46.5	63	215g
DA 35mm f/2.4 smc DS AL	£180	5★	A budget priced prime lens for beginners						•			30	49	63	45	124g
DA 40mm f/2.8 smc Limited	£450		Pancake lens with SMC coating and Quick Shift focusing system						•			40	49	63	15	90g
DA 40mm XS f/2.8 XS	£325		The world's smallest fixed focal length lens						•			40	n/a	62.9	9	52g
FA 43mm f/1.9 smc Limited	£729		Focal length is ideal for portraits as well as everyday use, and features an SMC multi layer coating						•	•		45	49	27	64	155g
FA 50mm f/1.4 smc	£399		High quality fast prime. The 'FA' indicates that its image circle covers the 35mm full frame format						•	•		45	49	63.5	38	220g
DA 50mm f/1.8 smc DA	£249	4★	Affordable short telephoto lens ideal for portraits						•	•		45	52	38.5	63	122g
DFA 50mm f/2.8 smc Macro	£550		Macro lens capable of 1:1 reproduction and with a Quick Shift focus mechanism						•	•		19	49	60	67.5	265g
DA* 50-135mm f/2.8 smc ED IF SDM	£1200	4★	Constant f/2.8 aperture; well suited to portraiture and mid range action subjects						•			100	67	76.5	136	765g
DA 50-200mm f/4-5.6 smc ED WR	£210		Weather resistant construction, Quick Shift focus system and an SP coating						•			n/a	49	69	79.5	285g
DA* 55mm f/1.4 smc SDM	£800	4.5★	Despite questions about the particular sample tested, this lens scores highly						•	•		45	58	70.5	66	375g
DA 55-300mm f/4.5-6.3 ED PLM WR RE	£400		Compact weather resistant telephoto zoom has video friendly fast and silent autofocus motor						•			95	58	76.5	89	442g
DA 55-300mm f/4-5.8 smc ED	£370	4★	The lens boasts a useful focal range, as well as a dirt resistant SP coating						•			140	58	75	111.5	440g
DA 55-300mm f/4-5.8 ED WR	£399		Weatherproof HD telephoto lens featuring quick shift focusing system						•			140	58	71	111.5	466g
DA 60-250mm f/4 smc ED IF SDM	£1450	4.5★	With a constant f/4 aperture and an ultrasonic motor for speedy focusing						•			110	67	167.5	82	1040g
DA 70mm f/2.4 smc AL Limited	£600		Medium telephoto lens with an aluminium construction and a Super Protect coating						•			70	49	63	26	130g
D-FA* 70-200mm f/2.8 ED DC AW	£1850		New addition to Pentax's high performance Star (*) series developed for best image rendition						•	•		120	77	91.5	203	1755g
FA 77mm f/1.8 smc Limited	£1050		With Pentax's Fixed Rear Element Extension focusing system for 'sharp, crisp images'						•	•		70	49	48	64	270g
D-FA 100mm f/2.8 Macro	£700		Designed for both digital and film cameras, this macro lens boasts a 1:1 repro ratio						•	•		30	49	67.5	80.5	345g
D-FA 100mm f/2.8 Macro WR	£680	5★	Street price makes this something of a bargain for a true macro offering full frame coverage						•	•		30	49	65	80.5	340g
FA 150-450mm f/4.5-5.6 ED DC AW	£2000		Super telephoto lens with weather resistance, designed to produce extra sharp, high contrast images						•	•		200	86	241.5	95	2000g
DA* 200mm f/2.8 smc ED IF SDM	£1000	4.5★	SDM focusing system on the inside, and dirtproof and splashproof on the outside						•			120	77	83	134	825g
DA* 300mm f/4 smc ED IF SDM	£1300		This tele optic promises ultrasonic focus and high image quality thanks to ED glass						•			140	77	83	184	1070g
SAMYANG DSLR																
8mm f/3.5 UMC Fisheye CS II	£274		Wideangle fisheye lens designed for digital reflex cameras with APS C sensors		•	•	•	•	•			30	n/a	75	77.8	417g
10mm f/2.8 ED AS NCS CS	£429		Features a nano crystal anti reflection coating system and embedded lens hood		•	•	•	•	•			24	n/a	86	77	580g
12mm f/2.8 ED AS NCS Fisheye	£430		Fisheye ultra wideangle prime lens for full frame DSLRs		•	•	•	•	•	•		20	n/a	77.3	70.2	500g
14mm f/2.8 ED UMC	£279		Ultra wideangle manual focus lens; bulb like front element means no filters can be used		•	•	•	•	•	•		28	n/a	94	87	552g
14mm f/2.4 Premium MF	£899		High end ultra wideangle prime with premium optics and large maximum aperture		•							28	n/a	95	109.4	791g
16mm f/2.0 ED AS UMC CS	£389		Fast wideangle lens for digital reflex cameras fitted with APS C sensors		•	•	•	•	•			20	n/a	89.4	83	583g
20mm f/1.8 ED AS UMC	£430		Large aperture manual focus wideangle lens for full frame DSLRs		•	•	•	•	•	•		20	77	83	113.2	520g
24mm f/1.4 AS UMC	£499		Fast ultra wideangle manual focus lens comprising 13 elements arranged in 12 groups		•	•	•	•	•	•		25	77	95	116	680g
24mm f/3.5 ED AS UMS TS	£949	3★	Tilt and shift wideangle lens for a fraction of the price of Canon and Nikon's offerings		•	•	•	•	•	•		20	82	86	110.5	680g
35mm f/1.4 AS UMC	£369	4.5★	While manual focus only, this prime impressed us in real world use, making it something of a bargain		•	•	•	•	•	•		30	77	83	111	660g
50mm f/1.4 AS UMC	£299		Manual focus fast standard prime for full frame DSLRs		•	•	•	•	•	•		45	77	74.7	81.6	575g
85mm f/1.2 Premium MF	£899		High end manual focus lens sports an impressively fast maximum aperture			•						80	86	93	98.4	1050g
85mm f/1.4 IF MC	£239		Short fast telephoto prime, manual focus, aimed at portrait photographers		•	•	•	•	•	•		100	72	78	72.2	513g
100mm f/2.8 ED UMC Macro	£389		Full frame compatible, the Samyang 100mm is a close up true Macro lens		•	•	•	•	•	•		30	67	72.5	123.1	720g
135mm f/2 ED UMC	£399		Manual focus portrait prime has fast aperture for subject isolation and background blur		•	•	•	•	•	•		80	77	82	122	830g

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DSLR Lenses										IMAGE STABILISATION	SONY ALPHA	CANON	FOURTHIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MM FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT		
LENS	RRP	SCORE	SUMMARY										MOUNT							DIMENSIONS				
SIGMA DSLR																								
4.5mm f/2.8 EX DC HSM	£739		Circular fisheye lens designed for digital, with SLD glass and a gelatin filter holder												•	•		•	13	n/a	76	77.8	470g	
8mm f/3.5 EX DG	£799		The world's only 8mm lens equipped with autofocus also boasts SLD glass												•	•	•	•	13	n/a	73.5	68.6	400g	
8-16mm f/4.5-5.6 DC HSM	£800	4★	Excellent performance at 8mm, which sadly drops at the 16mm end												•	•	•	•	24	72	75	105.7	555g	
10mm f/2.8 EX DC	£599		A Hyper Sonic Motor (HSM) and built in hood feature in this diagonal fisheye lens												•	•	•	•	13	n/a	75.8	83	475g	
10-20mm f/3.5 EX DC HSM	£650	5★	An absolute gem of a lens that deserves a place on every photographer's wish list												•	•	•	•	24	82	87.3	88.2	520g	
10-20mm f/4-5.6 EX DC HSM	£550	5★	A fine all rounder, thanks to MTF curves that stay above 0.25 cycles per pixel down to f/16												•	•	•	•	24	77	83.5	81	470g	
12-24mm f/4 DG HSM A	£1649	5★	Premium full frame wideangle zoom designed to have minimal distortion in its wideangle imagery												•	•	•	•	24	n/a	101	132	1150g	
12-24mm f/4.5-5.6 EX DG HSM	£868	4★	A tightly matched set of MTF curves, but APS C users are advised to look at the 10 20mm instead												•	•	•	•	28	n/a	87	102.5	600g	
14mm f/1.8 DG HSM A	£1679		World's first f/1.8 ultra wideangle prime lens for full frame DSLRs												•	•	•	•	27	n/a	95.4	126	1170g	
15mm f/2.8 EX DG	£629	4★	This fisheye optic puts in a very solid performance not to be dismissed as a gimmick!												•	•	•	•	15	n/a	73.5	65	370g	
17-50mm f/2.8 EX DC OS HSM	£689		FLD and aspherical elements, a constant f/2.8 aperture and Optical Stabilisation										•	•	•	•	•	•	28	77	83.5	92	565g	
17-70mm f/2.8-4 DC Macro OS HSM	£449		Compact redesign of this well received lens launches the 'Contemporary' range										•	•	•	•	•	•	22	72	79	82	470g	
18-35mm f/1.8 DC HSM	£799	5★	Said to be the world's first constant f/1.8 zoom; DoF equivalent of constant f/2.7 on full frame												•	•	•	•	28	72	78	121	810g	
18-200mm f/3.5-6.3 DC	£349	3★	Good CA control at 200mm but otherwise an average performer												•	•	•	•	45	62	70	78.1	405g	
18-200mm f/3.5-6.3 DC OS	£449	4★	Excellent resolution and consistent performance, but control over CA could be a little better										•	•	•	•	•	•	45	45	79	100	610g	
18-250mm f/3.5-6.3 DC OS HSM	£572	4.5★	A very capable set of MTF curves that only shows minor weakness at wide apertures										•	•	•	•	•	•	45	72	79	101	630g	
18-250mm f/3.5-6.3 DC Macro OS HSM	£500		Ultra compact 13.8x high zoom ratio lens designed exclusively for digital SLR cameras										•	•	•	•	•	•	35	62	73.5	88.6	470g	
18-300mm f/3.5-6.3 DC Macro OS HSM	£499		Compact and portable high ratio zoom lens offering enhanced features to make it the ideal all-in-one lens										•	•	•	•	•	•	39	72	79	101.5	585g	
20mm f/1.4 DG HSM A	£799	5★	An outstanding wideangle fixed focal length lens												•	•	•	•	27.6	n/a	90.7	129.8	950g	
24mm f/1.4 DG HSM A	£799	5★	The latest addition to Sigma's 'Art' line of high quality fast primes												•	•	•	•	25	77	85	90.2	665g	
24-35mm f/2 DG HSM A	£949	5★	The world's first large aperture full frame zoom offering a wide aperture of f/2 throughout the zoom range												•	•	•	•	28	82	87.6	122.7	940g	
24-70mm f/2.8 EX DG IF HSM	£899	5★	Not perfect, but an excellent alternative to Canon and Nikon's 24 70mm lenses, with great MTF curves												•	•	•	•	38	82	88.6	94.7	790g	
24-70mm f/2.8 DG OS HSM A	£1399		Latest premium fast standard zoom for full frame includes optical image stabilisation										•	•	•	•	•	•	37	82	88	107.6	1020g	
24-105mm f/4 DG OS HSM A	£849	4.5★	Serious full frame alternative to own brand lenses at a lower price, with no compromises in the build										•	•	•	•	•	•	45	82	89	109	885g	
30mm f/1.4 DC HSM A	£360		Unique fast prime for APS C DSLRs that gives 45mm equivalent 'normal' angle of view												•	•	•	•	30	62	63.3	74.2	435g	
35mm f/1.4 DG HSM A	£799	5★	Superb large aperture prime; first lens in company's 'Art' series												•	•	•	•	30	67	77	94	665g	
50mm f/1.4 EX DC HSM	£459	5★	This lens may be priced above the norm, but it delivers results that are similarly elevated												•	•	•	•	45	77	84.5	68.2	505g	
50mm f/1.4 DG HSM A	£849	5★	This lens has a unique design that pays off in truly excellent image quality												•	•	•	•	40	77	85.4	100	815g	
50-100mm f/1.8 DC HSM A	£829	5★	This APS C format lens aims to cover the focal lengths of three prime lenses in one												•	•	•	•	37.4	82	93.5	170.7	1490g	
50-500mm f/4.5-6.3 DG OS HSM	£1499	4★	A 10x zoom range, SLD elements and compatibility with 1.4x and 2x teleconverters										•	•	•	•	•	•	180	95	104.4	219	1970g	
70-200mm f/2.8 EX DG OS HSM	£1539		Two FLD glass elements, said to have the same dispersive properties as fluorite										•	•	•	•	•	•	140	77	86.4	197	1430g	
70-300mm f/4-5.6 APO DG Macro	£235		This tele zoom lens has a 9 bladed diaphragm and two SLD elements												•	•	•	•	95	58	76.6	122	550g	
70-300mm f/4-5.6 DG Macro	£170	3★	Generally unremarkable MTF curves, and particularly poor at 300mm												•	•	•	•	95	58	76.6	122	545g	
85mm f/1.4 EX DG HSM	£890	5★	The Sigma's resolution from f/4 to f/8 is excellent												•	•	•	•	85	77	86.4	87.6	725g	
85mm f/1.4 DG HSM A	£1199	5★	Optically stunning fast short telephoto prime is the ultimate portrait lens for DSLR users												•	•	•	•	85	86	95	126	1130g	
100-400mm f/5-6.3 DG OS HSM C	£799	4.5★	Relatively lightweight telezoom comes with weathersealing and choice of push pull or twist zoom										•	•	•	•	•	•	160	67	86.4	182.3	1160g	
105mm f/2.8 EX DG OS HSM Macro	£649	4.5★	An optically stabilised macro lens, this super sharp lens is one of our favourites										•	•	•	•	•	•	31.2	62	78	126.4	725g	
120-300mm f/2.8 DG HSM S	£3599		First lens in company's 'Sports' series; switch enables adjustment of both focus speed and focus limiter										•	•	•	•	•	•	150	105	124	291	3390g	
135mm f/1.8 DG HSM A	£1399	5★	Super fast portrait prime designed to provide sufficient resolution for 50MP DSLRs												•	•	•	•	87.5	82	91.4	114.9	1130g	
150mm f/2.8 EX DG OS HSM Macro APO	£999		A macro lens offering image stabilisation										•	•	•	•	•	•	38	72	79.6	150	950g	
150-500mm f/5-6.3 DG OS HSM	£999	3★	Significant softness at wide maximum apertures for all focal lengths										•	•	•	•	•	•	220	86	94.7	252	1780g	
150-600mm f/5-6.3 DG OS HSM C	£1199		Budget 'Contemporary' version of Sigma's long range telephoto zoom is smaller and lighter										•	•	•	•	•	•	280	95	105	260.1	1930g	
150-600mm f/5-6.3 DG OS HSM S	£1599		This portable, high performance telephoto zoom from Sigma's Sports line is dust and splashproof										•	•	•	•	•	•	260	105	121	290.2	2860g	
180mm f/2.8 EX DG OS HSM Macro APO	£1499	5★	1:1 macro lens featuring three FLD glass elements and floating inner focusing system										•	•	•	•	•	•	47	86	95	204	1640g	
300mm f/2.8 APO EX DG HSM	£2899		Extra Low Dispersion (ELD) glass, multi-layer coatings and a Hyper Sonic Motor										•	•	•	•	•	•	250	46	119	214.5	2400g	
SONY DSLR																								
11-18mm f/4.5-5.6 DT	£609	3★	A solid overall performance that simply fails to be outstanding in any way												•					25	77	83	80.5	360g
16mm f/2.8 Fisheye	£709		Fisheye lens with a close focusing distance of 20cm and a 180° angle of view												•				•	20	n/a	75	66.5	400g
16-35mm f/2.8 ZA SSM T*	£1729	4.5★	High end Zeiss wideangle zoom lens ideal for full-frame Alpha DSLRs												•					28	77	83	114	900g
16-50mm f/2.8 SSM	£569	4★	Bright short range telephoto lens												•					100	72	81	88	577g
16-80mm f/3.5-4.5 ZA T*	£709	4.5★	Carl Zeiss standard zoom lens												•					35	62	72	83	445g
16-105mm f/3.5-5.6 DT	£559	3★	An ambitious lens that is good in parts, although quality drops off at 105mm												•					40	62	72	83	470g
18-135mm f/3.5-5.6 DT SAM	£429		A versatile zoom with Direct Manual Focus										•	•						45	62	76	86	398g
18-200mm f/3.5-6.3 DT	£509	3★	While the focal range is certainly useful, the lens is overall an average performer												•					45	62	73	85.5	405g
18-250mm f/3.5-6.3 DT	£559	3.5★	Good overall, but performance dips at longer focal lengths												•					45	62	75	86	440g
20mm f/2.8	£559	3.5★	Wideangle prime lens with rear focusing mechanism and focus range limiter												•				•	25	72	78	53.5	285g
24mm f/2 ZA SSM T*	£1119		An impressively bright wideangle Carl Zeiss lens												•					19	72	78	76	555g
24-70mm f/2.8 ZA SSM T*	£1679	5★	Carl Zeiss mid range zoom lens with superb optics ideal for full frame Alpha DSLRs												•					34	77	83	111	955g
28-75mm f/2.8 SAM	£709		A constant f/2.8 aperture and a Smooth Autofocus Motor (SAM) in this standard zoom												•					38	67	77.5	94	565g
30mm f/2.8 DT SAM Macro	£179	4★	Macro lens designed for digital with 1:1 magnification and Smooth Autofocus Motor												•					12	49	70	45	150g
35mm f/1.4 G	£1369		With an equivalent focal length of 52.5mm, a wide aperture and aspherical glass												•				•	30	55	69	76	510g
35mm f/1.8 DT SAM	£179		Budget price indoor portrait lens												•					23	55	70	52	170g
50mm f/1.8 DT SAM	£159	4.5★	A very useful lens that performs well and carries a rock bottom price tag												•					34	49	70	45	170g
50mm f/1.4	£369	5★	While this lens performs well overall, performance at f/1.4 could be better												•					45	55	65.5	43	220g
50mm f/1.4 ZA SSM	£1300	4★	Carl Zeiss design said to be ideal for quality critical portraiture and low light shooting												•					45	72	81	71.5	518g
50mm f/2.8 Macro	£529		A macro lens with a floating lens element												•				•	20	55	71.5	60	295g
55-200mm f/4-5.6 DT SAM	£219		Designed for cropped sensor DSLRs, with a Smooth Autofocus Motor												•					95	55	71.5	85	305g
55-300mm f/4.5-5.6 DT SAM	£309		Compact, lightweight telephoto zoom offering smooth, silent operation												•					140	62	77	116.5	460g

DSLR Lenses

DSLR Lenses				IMAGE STABILISATION	SONY/ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT
LENS	RRP	SCORE	SUMMARY		MOUNT							DIMENSIONS				
70-200mm f/2.8 G SSM II	£2799	3.5★	High performance G Series telephoto zoom lens		•						•	120	77	87	196.5	1340g
70-300mm f/4.5-5.6 G SSM	£869		G series lens with ED elements, Super Sonic wave Motor and a circular aperture		•						•	120	62	82.5	135.5	760g
70-400mm f/4-5.6 G SSM II	£1799		Redesign of original features a new LSI drive circuit and promises faster autofocus		•						•	150	77	95	196	1500g
75-300mm f/4.5-5.6	£219	3★	Compact and lightweight zoom with a circular aperture		•						•	150	55	71	122	460g
85mm f/1.4 ZA Planar T*	£1369		Fixed focal length lens aimed at indoor portraiture		•						•	85	72	81.5	72.5	560g
85mm f/2.8 SAM	£219		A light, low price portraiture lens								•	60	55	70	52	175g
100mm f/2.8 Macro	£659		Macro lens with circular aperture, double floating element and wide aperture		•						•	35	55	75	98.5	505g
135mm f/1.8 ZA Sonnar T*	£1429		A bright, Carl Zeiss portrait telephoto lens		•						•	72	77	84	115	1004g
135mm f/2.8 STF	£1119		Telephoto lens fitted with apodisation element to give attractive defocus effects		•						•	87	80	80	99	730g

TAMRON DSLR

10-24mm f/3.5-4.5 SP AF Di II LD Asph IF	£511	3.5★	Good consistency at 10mm and 18mm, but a steep decline at 24mm		•	•		•	•			24	77	83.2	86.5	406g
10-24mm f/3.5-4.5 Di II VC HLD	£580	4.5★	Wideangle zoom of APS C with dust and splashproofing and optical stabilisation		•	•		•				24	77	83.6	84.6	440g
15-30mm f/2.8 SP Di VC USD	£950	4★	Excellent value, this is the only wideangle zoom with image stabilisation and an f/2.8 aperture		•	•		•				28	n/a	98.4	145	1100g
16-300mm f/3.5-6.3 Di II VC PZD Macro	£600	4★	Versatile megazoom, a very good all in one solution, as long as you won't need to enlarge to A2 size		•	•		•				39	67	99.5	75	540g
17-50mm f/2.8 SP AF XR Di II LD Asph IF	£450	4.5★	Very good optical performance, which peaks at f/5.6 8		•	•		•	•			27	67	74	81.7	434g
17-50mm f/2.8 SP AF XR Di II VC LD Asph IF	£541	4.5★	Very strong performance at longer focal lengths but weaker at the other end		•	•		•				29	72	79.6	94.5	570g
18-200mm f/3.5-6.3 AF Di II VC	£169	4★	Lightweight all in one lens for APS C DSLRs with Vibration Compensation		•	•		•				49	62	75	96.6	400g
18-270mm f/3.5-6.3 AF Di II VC LD PZD IF Macro	£663	3★	The next generation incarnation offers a new form of ultrasonic engine		•	•		•				49	62	74.4	88	450g
18-300mm f/3.5-6.3 Di II VC HLD	£650	4★	The longest ranging telephoto zoom yet made turns in a surprisingly decent performance		•	•		•				45	72	79	123.9	710g
24-70mm f/2.8 SP Di VC USD	£1099	5★	Fast zoom with image stabilisation for both full frame and APS C cameras		•	•		•			•	38	82	88.2	116.9	825g
24-70mm f/2.8 SP Di VC USD G2	£1249		Upgraded fast zoom with improved image stabilisation and moisture resistant construction		•	•		•			•	38	82	88.4	111	905g
28-75mm f/2.8 SP AF XR Di LD Asph IF Macro	£460		Standard zoom with constant f/2.8 aperture and minimum focusing distance of 33cm			•		•	•			33	67	73	92	510g
28-300mm f/3.5-6.3 Di VC PZD	£529		A new, full frame, high power zoom incorporating PZD (Piezo Drive)		•	•		•			•	49	67	75	99.5	540g
35mm f/1.8 Di VC USD	£580	4.5★	Moderately wide prime combines ultrasonic focusing, image stabilisation and a fast aperture		•	•		•			•	20	67	80.4	80.8	480g
45mm f/1.8 Di VC USD	£580	4.5★	A lens that rewrites the standard focal length with a fast aperture coupled with optical stabilisation		•	•		•	•		•	29	67	80.4	89.2	940g
60mm f/2 SP AF Di II LD IF Macro	£550	5★	Macro lens designed for APS C sensor cameras, with 1:1 reproduction ratio			•		•				23	55	73	80	400g
70-200mm f/2.8 SP AF Di LD IF Macro	£817	4★	No image stabilisation and no advanced AF system, but at this price it's a steal			•		•	•			97	77	89.5	194.3	1150g
70-200mm f/2.8 Di VC USD	£1099		Compact yet full size telephoto zoom with vibration compensation		•	•		•				130	77	85.8	188.3	1470g
70-200mm f/2.8 SP Di VC USD G2	£1350	5★	Excellent telephoto zoom with updated autofocus and image stabilisation plus sealed construction		•	•		•			•	95	77	88	193.8	1500g
70-300mm f/4-5.6 SP VC USD	£300	4★	Ultrasonic Silent Drive (USD) technology for focusing and Vibration Compensation		•	•		•			•	150	62	81.5	142.7	765g
70-300mm f/4-5.6 AF Di LD Macro	£170	3.5★	Low dispersion glass and compatible with both full frame and cropped sensor DSLRs			•		•	•			95	62	76.6	116.5	435g
85mm f/1.8 Di VC USD	£749	5★	The first full frame 85mm f/1.8 lens with image stabilisation, that's also moisture resistant		•	•		•				80	67	85	91	700g
90mm f/2.8 SP AF Di Macro	£470	4★	A very nice macro lens that is capable of producing some fine images			•		•	•		•	29	55	71.5	97	405g
90mm f/2.8 Di Macro 1:1 VC USD	£579		Redesign of the 90mm f/2.8 SP AF Di Macro; comes with vibration compensation		•	•		•			•	30	58	115	76.4	550g
100-400mm f/4.5-6.3 Di VC USD	TBC		Relatively compact and lightweight telephoto zoom with moisture resistant construction		•	•		•			•	150	67	199	86.2	1135g
150-600mm f/5-6.3 SP Di VC USD G2	£1340		Updated version of Tamron's popular long telezoom		•	•		•			•	220	95	108.4	260.2	2010g
150-600mm f/5-6.3 SP VC USD	£1150	4★	Longest focal length of any affordable enthusiast zoom on the market and produces excellent results		•	•		•			•	270	95	105.6	257.8	1951g
180mm f/3.5 SP AF Di LD IF Macro	£896	5★	Two Low Dispersion elements and internal focusing system in this 1:1 macro lens			•		•	•		•	47	72	84.8	165.7	920g
200-500mm f/5-6.3 SP AF Di LD IF	£1124	4.5★	A well-matched and consistent set of MTF curves, with good performance at f/8-11		•	•		•			•	250	86	93.5	227	1237g

TOKINA DSLR

AT-X 10-17mm f/3.5-4.5 AF DX Fisheye	£550		Fisheye zoom lens with Water Repellent coating and Super Low Dispersion glass			•		•				14	n/a	70	71.1	350g
AT-X 11-16mm f/2.8 PRO DX II	£449		Update to the popular 11 16mm f/2.8 lens, for slightly improved optical performance			•		•				30	77	84	89.2	550g
AT-X 11-20mm f/2.8 PRO DX	£499	4★	Compact, ultra wideangle lens with a fast maximum aperture and decent optical performance			•		•				28	82	89	92	560g
AT-X 12-28mm f/4 PRO DX	£529		Replacement for 12 24mm f/4 wideangle zoom; for Nikon DX DSLRs			•		•				25	77	84	90	600g
AT-X 14-20mm f/2 PRO DX	£849		Wideangle zoom with super fast, super bright, constant f/2 aperture for shooting in very low light					•				28	82	89	106	725g
AT-X 16-28mm f/2.8 PRO FX	£757	5★	A pro end wideangle zoom aimed at full frame cameras			•		•			•	26	n/a	90	133	950g
AT-X 17-35mm f/4 PRO FX	£830	5★	One of the most capable super wide zooms available, though only available in Canon and Nikon mounts			•		•			•	28	82	89	94	600g
AT-X 24-70mm f/2.8 PRO FX	£679		Three precision moulded all glass aspherical lens elements and a fast, constant f/2.8 aperture			•		•			•	38	82	89.6	107.5	1010g
AT-X 70-200mm f/4 PRO FX VCM-S	£691		Features a new Vibration Correction Module and ring shaped ultrasonic style autofocus motor		•						•	100	67	82	167.5	980g
AT-X 100mm f/2.8 AF PRO D Macro	£360	4★	Some weaknesses wide open, but reasonable MTF curves make this a decent optic			•		•			•	30	55	73	95.1	540g

ZEISS DSLR

15mm f/2.8 Milvus	£2329		This super wideangle lens has an angle of view of 110° and uses an advanced retrofocus design			•		•			•	25	95	102.3	100.2	947g
18mm f/2.8 Milvus	£1999		Compact super wideangle lens with premium optics including a floating focus system for close ups			•		•			•	25	77	90	93	721g
21mm f/2.8 Milvus	£1299		Premium wideangle lens with complex optics designed to be free of distortion			•		•			•	22	82	95.5	95	851g
25mm f/1.4 Milvus	£1999	5★	Optically excellent, large aperture manual focus wideangle lens with weather sealed construction			•		•			•	25	82	95.2	123	1225g
25mm f/2 Distagon T*	£1350		A landscape lens with a fast aperture			•		•	•			25	67	73	98	600g
25mm f/2.8 Distagon T*	£738		Relatively small and light wideangle prime, available in Nikon mount only					•			•	17	58	64	90	460g
28mm f/2 Distagon T*	£850		For low light shooting the 28mm lens has plenty of potential			•		•	•			24	58	72.4	72	580g
35mm f/1.4 Distagon T*	£1600		Promises to produce some stunning bokeh effects			•		•	•		•	30	72	78	122	850g
35mm f/1.4 Milvus	£1699		Large aperture, premium quality manual focus prime with weather sealed construction			•		•			•	30	72	84.8	124.8	1174g
35mm f/2 Milvus	£829		Compact, moderate wideangle manual focus prime			•		•			•	30	58	77	83	702g
50mm f/1.4 Planar T*	£559		Classic double Gauss design manual focus standard prime for full frame SLRs			•		•			•	45	58	71	71	380g
50mm f/1.4 Milvus	£949	5★	An exceptionally good lens offering sharpness, detail, clean edges and a great user experience					•			•	45	67	82.5	94	922g
50mm f/2 Milvus Macro	£949		Manual focus macro lens with half life size magnification and stunning optics			•		•			•	24	67	81	75.3	730g
85mm f/1.4 Planar T*	£989		Classic portrait prime designed to give smooth, rounded bokeh effects			•		•			•	100	72	78	88	670g
85mm f/1.4 Milvus	£1379	5★	Fast 85mm manual focus prime lens that's perfect for portraiture			•		•			•	80	77	90	113	1280g
100mm f/2 Milvus Macro	£1299		A manual focus macro lens with absolutely superb optics and half life size reproduction			•		•			•	88	67	80.5	104	843g
135mm f/2 Milvus	£1899		Telephoto lens with a large aperture and smooth bokeh, ideal for medium-distance portrait photography			•		•			•	80	77	129	132	1123g

CSC Lenses			IMAGE STABILISATION	CANON M	MICRO 4THIRDS	SONY E	NIKON 1	FUJIF X MOUNT	LEICA L	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT
LENS	RRP	SCORE	SUMMARY			MOUNT					DIMENSIONS				
CANON CSC															
EF-M 11-22mm f/4-5.6 IS STM	£355		Ultra wideangle lens with a compact, retractable lens design			•	•				15	55	61	58.2	220g
EF-M 15-45mm f/3.5-6.3 IS STM	£249		Collapsible standard zoom for EOS M series cameras that's less bulky than the 18 55mm			•	•				25	49	60.9	44.5	130g
EF-M 18-55mm f/3.5-5.6 IS STM	£269		Compact and versatile zoom lens			•	•				25	52	61	61	210g
EF-M 18-150mm f/3.5-6.3 IS STM	£399		Wide ranging 29 240mm equivalent superzoom with surprisingly good image quality			•	•				25	55	60.9	86.5	300g
EF-M 22mm f/2 STM	£220		Small and bright wideangle pancake lens				•				15	43	61	23.7	105g
EF-M 28mm f/3.5 IS STM Macro	£294		Small, retractable lens with built in LED lights for illuminating close-up subjects			•	•				9.7	43	60.9	45.5	130g
EF-M 55-200mm f/4.5-6.3 IS STM	£330		Telephoto zoom that takes you closer to the action			•	•				100	52	60.9	86.5	260g
FUJIFILM CSC															
XF 10-24mm f/4 R OIS	£849		Ultra wideangle lens, minimal ghosting with Fuji's HT EBC multi layer coating			•				•	24	72	78	87	410g
XF 14mm f/2.8 R	£729	5★	Ultra wideangle prime, high resolution to all corners, performance justifies price tag							•	18	58	65	58.4	235g
XF 16mm f/1.4 R WR	£729	5★	Weather sealed fast prime for X system users							•	15	67	73.4	73	375g
XC 16-50 f/3.5-5.6 OIS II	£359		Lightweight lens for mirrorless X series offers 24 75mm equivalent zoom range			•				•	30	58	62.6	98.3	195g
XF 16-55mm f/2.8 R LM WR	£899	5★	A flagship XF standard zoom lens with a constant f/2.8 aperture and weather resistance							•	60	77	83.3	106	655g
XF 18mm f/2 R	£430	4★	A compact wideangle lens with a quick aperture							•	18	52	64.5	40.6	116g
XF 18-135mm f/3.5-5.6 R LM OIS WR	£699	4★	Weather resistant zoom for Fujifilm X mount, designed to be the perfect partner for the Fujifilm X-T1			•				•	45	77	75.7	97.8	490g
XF 18-55mm f/2.8-4 R LM OIS	£599		Short zoom lens with optical image stabilisation			•				•	18	58	65	70.4	310g
XF 23mm f/1.4 R	£649		Premium wideangle prime lens with fast maximum aperture							•	28	62	72	63	300g
XF 23mm f/2 R WR	£419	5★	Compact weather resistant wideangle prime lens							•	22	43	60	51.9	180g
XF 27mm f/2.8	£270		A high performance single focal length lens							•	60	39	23	61.2	78g
XF 35mm f/1.4 R	£439	4★	Shallow depth of field and bokeh effects are simple to achieve with this lens							•	28	52	65	54.9	187g
XF 35mm f/2 R WR	£299	5★	A powerful and weather resistant lens that feels great and has the performance to match							•	35	43	60	45.9	170g
XF 50mm f/2 R WR	£449	5★	Lightweight weather resistant short telephoto prime lens that's ideal for shooting portraits							•	39	46	60	59.4	200g
XF 50-140mm f/2.8 R LM OIS WR	£1249		A telephoto zoom with a constant maximum aperture and weather resistance			•				•	100	72	82.9	175.9	995g
XC 50-230mm f/4.5-6.7 OIS II	£315		The XC lens range is designed to suit Fuji's mid range CSCs, and this lens has optical image stabilisation			•				•	110	58	69.5	111	375g
XF 55-200mm f/3.5-4.8 R LM OIS	£599	4★	Telephoto with built in optical image stabilisation plus aperture control ring			•				•	110	62	118	75	580g
XF 56mm f/1.2 R	£899	4★	This wide aperture portrait lens for X series cameras has great sharpness and detail and is great value			•				•	70	62	73.2	69.7	405g
XF 56mm f/1.2 R APD	£1159	4★	Adds apodisation element of 56mm f/1.2 for even more attractive background blur			•				•	70	62	73.2	69.7	405g
XF 60mm f/2.4 XF R Macro	£599		A short lens designed for macro work with half life size magnification							•	26.7	39	64.1	70.9	215g
XF 80mm f/2.8 R LM OIS WR Macro	£1bc		Fujifilm's long awaited 1:1 macro includes weather resistance and optical image stabilisation			•				•	25	62	80	130	750g
XF 90mm f/2 R LM WR	£699	5★	A classic portrait lens that's sharp, with gorgeous bokeh							•	60	62	75	105	540g
XF 100-400mm f/4.5-5.6 R LM OIS WR	£1399	5★	This superb zoom is both water and dust resistant, and can operate in -10°C temperatures			•				•	175	77	94.8	210.5	1375g
LAOWA CSC															
7.5mm f/2 MFT	£499	4.5★	Tiny but sharp wideangle prime for Micro Four Thirds featuring manual focus and aperture control				•				12	46	50	55	170g
LEICA CSC															
11-23mm f/3.5-4.5 TL	£1450		Wideangle zoom lens for Leica's APS C mirrorless system							•	20	67	77	73	368g
18-56mm f/3.5-5.6 Vario-Elmar TL	£1280		Relatively large, non retractable zoom for APS C mirrorless							•	45	52	63.5	61	256g
18mm f/2.8 Elmarit TL	£1020		Slimline, extremely lightweight pancake prime with fast autofocus							•	30	39	61	21	80g
23mm f/2 Summicron TL	£1410		Compact, lightweight fast prime that offers a classic 35mm equivalent view on Leica's APS C CSCs							•	30	52	63.5	38.1	153g
35mm f/1.4 Summilux TL	£1830		High end fast prime designed to give exceptional image quality							•	30	60	70	77	428g
55-135mm f/3.5-4.5 Apo-Vario-Elmar-TL	£1450		Telephoto zoom that eschews image stabilisation in a bid for maximal optical quality							•	100	60	68	110	500g
60mm f/2.8 Apo-Macro-Elmarit TL	£1920		Macro lens for Leica's APS C mirrorless cameras offers 1:1 life size magnification							•	16	60	68	89	320g
24-90mm f/2.8-4 Vario-Elmarit-SL	£3790		Large, but exceptional quality full frame standard zoom with really useful zoom range							•	30	82	88	138	1140g
90-280mm f/2.8-4 Apo-Vario-Elmarit SL	£4930		Premium telephoto zoom for the Leica SL brings longer than usual range							•	60	82	88	238	1850g
50mm f/1.4 Summilux SL	£4080		Complex 11-element 9-group design with internal focusing for this fast normal prime							•	60	82	88	124	1065g
OLYMPUS CSC															
7-14mm f/2.8 ED Pro	£999	4.5★	Super wideangle zoom lens that's dustproof, splashproof and freeze proof				•				20	n/a	78.9	105.8	534g
8mm f/1.8 Pro Fisheye	£799		Fisheye lens with impressive image quality that's dustproof, splashproof and freeze proof				•				12	n/a	62	80	315g
9-18mm f/4-5.6 ED	£630		This super wideangle lens offers an equivalent focal range of 18-36mm in 35mm terms				•				25	52	56.5	49.5	155g
9mm f/8 Fish-eye Body Cap Lens	£89		Slimline lens in a body cap with 140° angle of view				•				20	n/a	56	12.8	30g
12mm f/2.0 ED	£739	5★	A wideangle fixed lens for the Micro Four Thirds system				•				20	46	56	43	130g
12-40mm f/2.8 ED Pro	£899		Weather resistant standard zoom with top notch optics and a constant aperture of f/2.8				•				20	62	69.9	84	382g
12-50mm f/3.5-6.3 ED EZ	£349		A weather resistant zoom lens with manual or electronic zoom				•				20	52	57	83	211g
12-100mm f/4 IS ED Pro	£1099		High end weather sealed superzoom lens featuring powerful in lens IS with Sync IS			•	•				15	72	77.5	116.5	561g
15mm f/8 Body Cap Lens	£69		Strictly speaking an accessory rather than a lens, with basic optics in a tiny plastic housing				•				30	n/a	56	9	22g
17mm f/1.2 ED Pro	£1300		High end, large aperture weathersealed prime designed for documentary or landscape work				•				20	62	68.2	87	390g
17mm f/1.8 MSC	£450	5★	Wide-aperture, wideangle prime boasting excellent peak sharpness and low colour fringing				•				25	46	57	35	120g

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CSC Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	CANON M	MICRO 4/3RDS	SONY E	NIKON 1	FUJIFILM X	LEICA L	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT
LENS	RRP	SCORE	SUMMARY													
17mm f/2.8 Pancake	£300	4★	Tiny wideangle pancake prime with reasonable optics		•							20	37	57	22	71g
14-42mm f/3.5-5.6 II R	£269		A redesigned variation of the standard kit lens		•							25	37	56.5	50	112g
14-42mm f/3.5-5.6 EZ	£329		Compact kit lens for Olympus PEN and OM D models with powerzoom control		•							20	37	60.6	22.5	93g
14-150mm f/4-5.6 II	£550		High powered zoom for all your needs from wideangle to telephoto plus weather resistance		•							50	58	63.5	83	285g
25mm f/1.2 ED Pro	£1099		High precision, high speed optic with a special lens system construction for edge to edge sharpness		•							30	62	70	87	410g
25mm f/1.8	£370		Compact prime lens with ultra bright f/1.8 aperture		•							25	46	57.8	42	137g
30mm f/3.5 ED Macro	£249		New in the M.Zuiko Premium range, this macro lens features super fast AF and weighs only 128g		•							9.5	46	57	60	128g
40-150mm f/2.8 ED Pro	£1299	4★	This powerful 80 300mm 35mm equivalent focal length lens offers amazing portability for this pro class		•							70	72	79.4	160	760g
40-150mm f/4-5.6 R	£309		This middle distance zoom lens has an 80 300mm 35mm equivalent focal length		•							90	58	63.5	83	190g
45mm f/1.2 ED Pro	£1200		Large aperture lens designed for portrait photography with premium optics		•							50	62	70	84.9	410g
45mm f/1.8	£279	5★	Fast aperture lens for taking portrait shots is sharp, quiet and has no colour fringing		•							50	37	56	46	116g
60mm f/2.8 Macro	£450		High precision macro lens that's dustproof and splashproof		•							19	46	56	82	185g
75-300mm f/4.8-6.7 ED II	£499		Update featuring Zuiko Extra low Reflection Optical coating said to reduce ghosting		•							90	58	69	117	423g
75mm f/1.8 ED	£799	5★	Ultra fast prime lens ideal for portraits and action shots		•							84	58	64	69	305g
300mm f/4 IS Pro	£2200		Compact ultra-telephoto prime with optical image stabilisation, compatible with Sync IS	•	•							140	77	92.5	227	1270g

PANASONIC CSC

G 7-14mm f/4	£740	5★	For a wideangle zoom, the overall level of resolution is very impressive		•							25	n/a	70	83.1	300g
G 8mm Fisheye f/3.5	£730		The world's lightest and smallest fisheye lens for an interchangeable lens camera		•							10	22	60.7	51.7	165g
DG 8-18mm f/2.8-4 ASPH Leica	£1049		Splashproof, dustproof and freezeproof ultra wideangle zoom with premium optics		•							23	67	73.4	88	315g
DG 12mm f/1.4 Leica Summilux ASPH	£1199	4.5★	Compact fast wideangle quality with excellent optics and built in aperture ring		•							20	62	70	70	335g
G 12-32mm f/3.5-5.6 MEGA OIS	£270		Very compact with a versatile zoom range and three aspherical lenses	•	•							20	37	55.5	24	70g
G X 12-35mm f/2.8 OIS	£1095	5★	Fast, high quality standard zoom for Micro Four Thirds cameras	•	•							25	58	67.6	73.8	305g
G X 12-35mm f/2.8 OIS II	£880		Updated fast standard zoom with matte black finish and improved autofocus and aperture control	•	•							25	58	67.6	73.8	305g
G 12-60mm f/3.5-5.6 OIS ASPH	£439	4★	Incorporates a stepping motor for a smooth, silent operation and features a dust and splashproof design	•	•							20	58	66	71	210g
DG 12-60mm f/2.8-4 OIS Leica	£880		Premium standard zoom with useful focal length range and weather resistant construction	•	•							20	62	68	86	320g
G 14mm f/2.5 II	£249		Wideangle pancake lens that should suit landscape photographers		•							18	46	55.5	20.5	55g
G X 14-42mm f/3.5-5.6 X PZ POWER OIS	£369	4★	Powered zoom; impressive results in terms of both sharpness and chromatic aberration	•	•							20	37	61	26.8	95g
G X 14-45mm f/3.5-5.6 MEGA OIS	£189		A lightweight and compact standard zoom featuring MEGA OIS optical image stabilisation	•	•							30	52	60	60	195g
G 14-140mm f/3.5-5.6 POWER OIS	£599		Metal bodied zoom featuring company's POWER OIS optical image stabiliser	•	•							30	58	67	75	265g
DG 15mm f/1.7 Leica SUMMILUX	£549	4★	High speed prime with a compact metal body, includes three aspherical lenses to cut down distortion		•							20	46	36	57.5	115g
G 20mm f/1.7 ASPH II	£249		Ultra compact fast prime with excellent optics but slower autofocus than more modern options		•							20	46	25.5	63	100g
G 25mm f/1.7 ASPH	£159	4.5★	Inexpensive fast normal prime for Micro Four Thirds		•							25	46	60.8	52	125g
DG 25mm f/1.4 Leica SUMMILUX	£550	5★	A fast aperture fixed focal length standard lens from Leica		•							30	46	63	54.5	200g
G 30mm f/2.8 Macro MEGA OIS	£300	3★	Compact lens offering true to life magnification capability for better macro images	•	•							10	46	58.8	63.5	180g
G 35-100mm f/4-5.6 ASPH MEGA OIS	£300		Telephoto zoom equivalent to 70 200mm on a 35mm camera	•	•							90	46	55.5	50	135g
G X 35-100mm f/2.8 Power OIS	£1099		Telephoto zoom with Nano Surface Coating technology for dramatic reduction of ghosting and flare	•	•							85	58	67.4	100	360g
G X 35-100mm f/2.8 Power OIS II	£970		Updated fast telephoto zoom with matte black finish and improved autofocus and aperture control	•	•							85	58	67.4	100	360g
DG 42.5mm f/1.2 Leica DG Nocticon	£1399	5★	Mid telephoto high speed Leica DG Nocticon lens with 2 aspherical lenses and ultra wide aperture	•	•							50	67	74	76.8	425g
G 42.5mm f/1.7 Power OIS	£349		Mid telephoto lens with a 35mm equivalent of 85mm, its f/1.7 aperture promises a beautiful bokeh effect	•	•							37	31	55	50	130g
DG 45mm f/2.8 OIS Macro Leica	£539		Tiny macro lens with 1:1 magnification and optical image stabilisation	•	•							15	46	63	62.5	225g
G 45-150mm f/4-5.6 MEGA OIS	£280	4★	Compact, lightweight telephoto zoom comprising 12 elements in nine groups	•	•							90	52	62	73	200g
G X 45-175mm f/4-5.6 X PZ POWER OIS	£400	4★	A powered long focal length zoom lens	•	•							90	46	61.6	90	210g
G 45-200mm f/4-5.6 MEGA OIS II	£380		Updated telephoto zoom lens with dust and splashproof construction, supports Panasonic's Dual IS	•	•							100	52	70	100	380g
G 100-300mm f/4-5.6 MEGA OIS	£550	4★	Long zoom lens offering optical image stabilisation	•	•							100	52	70	100	380g
G 100-300mm f/4-5.6 MEGA OIS II	£570	4★	Updated long zoom lens with dust and splashproof construction, supports Panasonic's Dual IS	•	•							100	52	70	100	380g
DG 100-400mm f/4-6.3 OIS Leica	£1349		Top quality supertelephoto zoom with weathersealed construction and Dual IS support	•	•							103	72	83	171.5	985g
DG 200mm f/2.8 OIS Leica	£2699		Premium 400mm-equivalent fast telephoto prime comes with 1.4x teleconverter in the box	•	•							115	77	87.5	174	1245g

SAMYANG CSC

7.5mm f/3.5 UMC fisheye MFT	£253		Fisheye manual focus lens with Ultra Multi Coated lens elements to reduce flare and ghosting		•							9	n/a	48.3	60	197g
8mm f/2.8 UMC fisheye II	£249		Updated version of the Samyang 8mm f/2.8 UMC Fisheye lens, with improved optical construction		•	•	•					30	n/a	60	64.4	290g
12mm f/2 NCS CS	£330		Fast wideangle prime for APS C and Micro Four Thirds mirrorless cameras		•	•	•	•				20	67	72.5	59	245g
14mm f/2.8 FE AF	£389		Autofocus wideangle prime designed for Sony Alpha 7 series cameras				•		•			20	n/a	85.5	97.5	505g
21mm f/1.4 ED AS UMC CS	£259	5★	Manual focus low light lens for mirrorless cameras with APS C or smaller sized sensor		•	•	•	•				28	58	54.3	67.9	290g
35mm f/1.2 ED AS UMC CS	£359		Standard angle manual focus lens for mirrorless cameras with APS C sensor size		•	•	•	•				38	62	67.5	74.2	420g
35mm f/1.4 FE AF	£600		Fast autofocus prime designed for maximum sharpness with a Linear Supersonic Motor for AF				•		•			30	67	75.9	115	645g
35mm f/2.8 FE AF	£279	4.5★	Compact, lightweight, inexpensive autofocus prime lens for full frame CSCs				•		•			35	49	61.8	33	86g
50mm f/1.2 AS UMC CS	£299	5★	Fast telephoto prime that can produce stunning results with a super shallow depth of field		•	•	•	•				50	62	67.5	74.5	380g
50mm f/1.4 FE AF	£499	4.5★	Excellent value for money fast prime for full frame Sony CSCs				•		•			45	67	73.5	97.7	585g
300mm f/6.3 ED UMC CS Reflex	£249		A compact reflex mirror lens dedicated for mirrorless compact system cameras		•	•	•	•				90	58	73.7	64.5	320g

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CSC Lenses			IMAGE STABILISATION	CANON M	MICRO 4 THIRDS	SONY E	NIKON	FUJI X MOUNT	LEICA L	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	WIDTH (MM)	LENGTH (MM)	WEIGHT	
LENS	RRP	SCORE	SUMMARY			MOUNT							DIMENSIONS			
SIGMA CSC																
16mm f/1.4 DC DN C	£450		Large aperture wideangle lens with dustproof and splashproof design					•	•			25	67	72.2	92.3	405g
19mm f/2.8 DN A	£189		Metal bodied high performance wideangle prime lens					•	•			20	46	60.8	45.7	150g
30mm f/1.4 DC DN C	£300	4★	A prime for Micro Four Thirds and Sony E mount users, it's impressively sharp even at f/1.4					•	•			30	52	64.8	73	140g
30mm f/2.8 DN A	£189		Uses a high quality double sided aspherical lens for a performance that's worthy of Sigma's 'Art' line					•	•			30	46	60.8	40.5	140g
60mm f/2.8 DN A	£189		Latest addition to Sigma's 'Art' range is a mid-range, high-performance telephoto lens with metal body					•	•			50	46	60.8	55.5	190g
SONY CSC																
E 10-18mm f/4 OSS	£750	4★	Super wideangle zoom with Super ED glass and Optical SteadyShot image stabilisation			•		•				25	62	70	63.5	225g
FE 12-24mm f/4 G	£1700	4.5★	Compact, weather resistant super wideangle zoom with high quality optics					•		•	28	n/a	87	117.4	565g	
E 16mm f/2.8	£220	4★	Pancake lens for NEX system, with a circular aperture and Direct Manual Focus					•				24	49	62	22.5	67g
FE 16-35mm f/2.8 GM	£2300		Premium G Master series fast wideangle zoom with weather-resistant construction					•				28	82	88.5	121.6	680g
FE 16-35mm f/4 ZA OSS Vario-Tessar T*	£1289	5★	Zeiss full frame wideangle zoom lens			•		•		•	28	72	78	98.5	518g	
E 16-50mm f/3.5-5.6 PZ OSS	£299		Compact lens with Power Zoom, ED glass and Optical SteadyShot image stabilisation			•		•				25	40.5	64.7	29.9	116g
E 16-70mm f/4 ZA OSS Vario-Tessar T*	£839		A lightweight, versatile mid range zoom with a constant f/4 aperture			•		•				35	55	66.6	75	308g
E 18-55mm f/3.5-5.6 OSS	£270		Optical SteadyShot, said to be silent during movie capture, and a circular aperture			•		•				25	49	62	60	194g
E 18-105mm f/4 G PZ OSS	£499		Sony G lens for E mount cameras with a constant f/4 aperture			•		•				45	72	78	110	427g
E 18-200mm f/3.5-6.3 OSS LE	£489		Smaller and lighter than comparable lenses, this is an ideal high magnification travel lens			•		•				50	62	68	98	460g
E 18-200mm f/3.5-6.3 PZ OSS	£999		Boasts powered zoom and image stabilisation with Active Mode, making it ideal for movies			•		•				30	67	93.2	99	649g
E 20mm f/2.8	£309		Pancake wideangle lens promises to be the perfect walkaround partner for E-mount cameras					•				20	49	62.6	20.4	69g
E 24mm f/1.8 ZA Sonnar T*	£839		Top quality Carl Zeiss optic ideally suited to the NEX 7					•				16	49	63	65.6	225g
FE 24-240mm f/3.5-6.3 OSS	£929	3★	Ideal for travel, landscapes and more, with built in stabilisation. Also dust and moisture resistant			•		•		•	50	72	80.5	118.5	780g	
FE 24-70mm f/2.8 GM	£1799	5★	This pro grade standard lens for the Sony full frame FE mount gives exceptionally sharp results					•				38	82	87.6	136	886g
FE 24-70mm f/4 ZA OSS Vario-Tessar T*	£1049	5★	Compact lens with an f/4 maximum aperture across the zoom range and built in image stabilisation			•		•				40	67	73	94.5	426g
FE 24-105mm f/4 G OSS	£1199		Versatile full frame standard zoom with optical stabilisation and weather resistant design			•		•				38	77	83.4	113.3	663g
FE 28mm f/2	£419	4★	This full frame wideangle prime with a bright f/2 maximum aperture promises excellent sharpness					•		•	29	49	64	60	200g	
FE 28-70mm f/3.5-5.6 OSS	£449		Built in Optical SteadyShot image stabilisation, lightweight, and a popular zoom range			•		•		•	30	55	72.5	83	295g	
FE 28-135mm PZ f/4 G OSS	£2379		High performance G Series standard zoom lens, constant f/4 aperture, for high-quality moviemaking			•		•		•	95	95	162.5	105	1215g	
E 30mm f/3.5 Macro	£219		A macro lens for the NEX compact system cameras					•				9	49	62	55.5	138g
FE 35mm f/1.4 ZA Distagon T*	£1559	4★	Full frame ZEISS Distagon lens with large, bright f/1.4 aperture					•		•	30	72	73	94.5	630g	
E 35mm f/1.8 OSS	£399		Lightweight, versatile prime with Optical SteadyShot image stabilisation			•		•				30	49	62.2	45	155g
FE 35mm f/2.8 ZA Sonnar T*	£699		When coupled with a full frame Sony E mount camera, this prime lens promises to deliver					•		•	35	49	61.5	36.5	120g	
E 50mm f/1.8 OSS	£219		A handy, low price portrait lens for the NEX range			•		•				39	49	62	62	202g
FE 50mm f/1.4 ZA Planar T*	£1500	5★	Optically stunning premium fast prime, but huge and heavy					•		•	45	72	83.5	108	778g	
FE 50mm f/1.8	£240	4★	Features a new optical design with a single aspherical element					•		•	45	49	68.6	59.5	186g	
FE 50mm f/2.8 Macro	£500	4★	Sony's budget macro for full frame CSCs offers decent optics but is slow at focusing					•		•	16	55	70.8	71	236g	
FE 55mm f/1.8 ZA Sonnar T*	£849		35mm full frame prime lens with wide aperture allowing good images indoors or in low light					•		•	50	49	64.4	70.5	281g	
E 55-210mm f/4.5-6.3 OSS	£289		Lightweight telephoto zoom lens for the NEX range			•		•				100	49	63.8	108	345g
FE 70-200mm f/4 G OSS	£1359	4★	G series telephoto zoom lens, dust and water resistant, with built in image stabilisation			•		•		•	100	72	80	175	840g	
FE 70-200mm f/2.8 GM OSS	£2500	5★	Compact, lightweight telephoto zoom lens for full frame E-mount bodies			•		•		•	100	72	80	175	840g	
FE 70-300mm f/4.5-5.6 G OSS	£1150		Sony has added this lens to its growing range			•		•		•	90	72	84	143.5	854g	
FE 85mm f/1.8	£550	4★	Relatively inexpensive portrait lens includes dust and moisture resistant construction					•		•	80	67	78	82	371g	
FE 85mm f/1.4 GM	£1889	5★	Stunning image quality from Sony's premium 'G Master' portrait lens					•		•	80	77	89.5	107.5	820g	
FE 90mm f/2.8 Macro G OSS	£1049	5★	Optically excellent dedicated macro lens for Sony's full frame E mount cameras			•		•		•	28	62	79	130.5	602g	
FE 100mm f/2.8 STF GM OSS	£1700		Innovative portrait lens combines optical stabilisation and an apodisation filter for smooth bokeh			•		•		•	57	72	85.2	118.1	700g	
FE 100-400mm f/4.5-5.6 GM OSS	£2500	5★	Premium optically stabilised, weathersealed telezoom designed to match the Alpha 9			•		•		•	98	77	93.9	205	1395g	
TAMRON CSC																
14-150mm f/3.5-5.8 Di III	£370	4★	The first Micro Four Thirds lens from Tamron for compact mirrorless interchangeable lens cameras					•				50	52	63.5	80.4	285g
18-200mm f/3.5-6.3 Di III VC	£390		Lightweight, compact, all-in-one zoom for mirrorless cameras, to cover practically any shooting situation			•	•	•				50	62	68	96.7	460g
TOKINA CSC																
Firin 20mm f/2 FE MF	£800	5★	Impressively sharp fast wideangle prime for Sony mirrorless, with manual focus and aperture ring					•			•	28	62	69	81.5	490g
ZEISS CSC																
Touit 12mm f/2.8 Distagon T*	£959	5★	Designed specifically for Sony NEX and Fujifilm X series CSC cameras. Very impressive performance					•		•		18	67	82	68	270g
Batis 18mm f/2.8	£990		The Batis range is for mirrorless full frame system cameras from Sony					•		•	25	77	78	95	330g	
Loxia 21mm f/2	£1230		Compact manual focus wideangle prime purpose designed for Sony Alpha 7-series cameras					•		•	25	52	62	72	394g	
Batis 25mm f/2	£980	5★	A wideangle lens for Sony full frame users offering unrivalled quality					•		•	20	67	81	92	355g	
Touit 32mm f/1.8 Planar T*	£700	4.5★	Optimised for use with APS C format sensors, a fast standard lens for Fujifilm X-series cameras					•		•		23	52	72	76	200g
Loxia 35mm f/2	£1015		Small wideangle manual focus prime intended for Sony Alpha 7 users					•		•	30	52	62	59	340g	
Loxia 50mm f/2	£740		Manual focus standard prime with premium optics and E mount for Sony Alpha 7 users					•		•	45	52	62	59	320g	
Touit 50mm f/2.8 Planar T*	£589		Macro 1:1 lens for extreme close ups, as well as shooting portraits or panoramas as a light tele lens					•		•	15	52	75	91	290g	
Batis 85mm f/1.8	£909	5★	A high quality medium prime for wedding and portrait shooters, developed for Sony's Alpha 7 series			•		•		•	80	67	78	105	475g	
Loxia 85mm f/2.4	£1199		A compact, manual focus, short telephoto lens for the mirrorless Sony Alpha series					•		•	80	52	62.5	108	594g	
Batis 135mm f/2.8	£1749	5★	Absolutely stunning, super-sharp image-stabilised portrait lens for Sony full-frame mirrorless			•		•		•	87	67	84	120	614g	

ALL PRICES ARE RRP'S. STREET PRICES MAY VARY

Digital Photography

CANON EOS SD MK 3 BODY COMPLETE.....	MINT-BOXED £1,295.00
CANON EOS SD MK 2 COMPLETE.....	MINT-BOXED £675.00
CANON EOS SD MK 2 COMPLETE.....	EXC++ £445.00
CANON EOS SD BODY COMPLETE.....	MINT- £899.00
CANON EOS 70 BODY COMPLETE LITTLE USE.....	MINT BOXED £399.00
CANON EOS 1000 BODY COMPLETE WITH ALL ACCESS.....	MINT BOXED £265.00
CANON EOS 550D WITH 18-55mm LENS CHGR+BATT.....	MINT- £119.00
CANON 270EX SPEEDLITE + MANUAL.....	MINT CASED £99.00
CANON 430 EX.....	MINT- £399.00
CANON 580EX MK II SPEEDLITE + MANUAL.....	MINT CASED £175.00
CANON 580EX MK II SPEEDLITE.....	MINT-BOXED £195.00
CANON 580 EX SPEEDLITE.....	EXC++CASED £125.00
CANON 580 EX SPEEDLITE.....	MINT-BOXED £169.00
CANON 580 EX SPEEDLITE.....	MINT-BOXED £119.00
CANON 580 EX SPEEDLITE.....	EXC++CASED £75.00
CANON ST-E2 SPEEDLITE TRANSMITTER.....	MINT BOXED £175.00
CANON BG-E1 GRIP FOR SD MK III.....	MINT BOXED £175.00
CANON BG-E7 BATTERY GRIP FOR EOS 70.....	MINT BOXED £345.00
CANON BG-E4 BATTERY GRIP FOR EOS 50.....	MINT BOXED £345.00
FLUJI X PRO 1 BODY WITH GRIP CHARGER AND 3 BATTIS.....	MINT- £695.00
FLUJI X PRO 1 HANDGRIP GENUINE FLUJI.....	MINT- BOXED £695.00
FLUJI 18mm 1:2 FLUJON FOR X PRO ETC.....	MINT- £195.00
FLUJI 27mm 1:2.8 FOR X PRO ETC.....	MINT- £195.00
FLUJI 18 - 55mm 1:2.8/4-R LM OIS XF FLUJON (NEW).....	MINT CASED £475.00
FLUJI 18 - 55mm 1:2.8/4-R LM OIS XF FLUJON + HOOD.....	MINT- £375.00
FLUJI 50 - 230mm 1:4.5/6.7 OIS XC LENS FOR X PRO ETC.....	MINT BOXED £245.00
FLUJI TCL-X10 TELECONVERTER FOR X100/100S etc.....	MINT BOXED £195.00
LEICA X VARIO TYPE 107 + HANDGRIP & FINGER LOOP.....	MINT BOXED £1,275.00
NIKON D500 BODY AS NEW ONLY 8640 ACTUATIONS.....	MINT BOXED £1,299.00
NIKON D3300 BODY COMPLETE.....	EXC++BOXED £995.00
NIKON D3100 BODY COMPLETE WITH 18-55 VR.....	MINT BOXED £189.00
NIKON D2 HS BODY COMPLETE.....	EXC++BOXED £375.00
NIKON D40 BODY COMPLETE.....	MINT BOXED £125.00
NIKON MB-D16 BATT GRIP FOR D750.....	MINT-BOXED £175.00
SIGMA EM-140 DG N - ITTL MACRO FLASH.....	MINT BOXED £225.00
SIGMA EF 610 DG SUPER FLASH NIKON FIT.....	MINT BOXED £95.00
SIGMA EF-530 DG ST ELECTRONIC FLASH ITTL NIKON FIT.....	MINT BOXED £75.00
OLYMPUS OM-D 5-D DIGITAL WITH 12 - 50EZ ED LENS.....	MINT BOXED £395.00
OLYMPUS OM-D 5-D DIGITAL GRIP FOR OM-D 5 etc.....	MINT BOXED £99.00
PANASONIC 45-200mm 1:4.5 LUMIX G VARIO M 4/3RDS.....	MINT BOXED £195.00
PANASONIC 50mm F2 MACRO ZUIKO DIGITAL ED 4/3RDS.....	MINT CASED £325.00
OLYMPUS 40 - 150mm F3.5/4.5 ZUIKO DIGITAL ED 4/3RDS.....	MINT + HOOD £99.00
OLYMPUS 70 - 300mm F4.5/6 ZUIKO DIGITAL ED 4/3RDS MINT + HOOD.....	MINT BOXED £195.00
OLYMPUS DIGITAL EX - 25 EXTENSION TUBE 25MM.....	MINT £95.00
OLYMPUS FL-14 FLASH UNIT.....	MINT CASED £75.00
PANASONIC GF2 BODY COMPLETE WITH ALL ACCESS.....	MINT BOXED £145.00
NIKON 18 - 250mm 1:5.6/5.6 A/F DT OIS.....	MINT BOXED £395.00
SIGMA 30mm 1:2.8 FISH-EYE FOR ALPHA.....	MINT BOXED £115.00
SONY 16mm 1:2.8 FISH-EYE FOR ALPHA.....	MINT BOXED £55.00
SONY 20mm 1:2.8 WIDE ANGLE FOR ALPHA.....	MINT BOXED £399.00
SONY 500mm 18 REFLEX LENS WITH FILTERS.....	MINT BOXED £395.00
SONY ECM - X1ST1M STEREO MICROPHONE.....	NEW UNUSED £69.00
METZ 44A/F1 FLASH UNIT FOR SONY DLSR.....	MINT BOXED £95.00
SONY DSC-HX90V COMPLETE VERY LOW USE.....	MINT BOXED £275.00

Canon Autofocus, Digital Lenses, Canon FD

CANON 14mm 1:2.8 USM "L".....	MINT-BOXED £795.00
CANON 24mm 1:1.4 "L" USM.....	MINT- £499.00
CANON 85mm 1:2 USM "L" MK II LATEST MODEL.....	MINT CASED £999.00
CANON 85mm 1:2 USM "L" MK II LATEST MODEL.....	MINT BOXED £1,195.00
CANON 100mm 1:2.8 USM "L" MACRO IMAGE STABILIZER.....	MINT £545.00
CANON 300mm 1:4 USM "L" MACRO IMAGE STABILIZER.....	MINT BOXED AS NEW £995.00
CANON 300mm 1:4 USM "L" MACRO IMAGE STABILIZER.....	MINT CASED £825.00
CANON 500mm 1:4 USM "L" MACRO IMAGE STABILIZER MK I.....	MINT-CASED £3,750.00
CANON 8 - 15mm 1:4 USM "L" FISHEYE.....	MINT CASED £799.00
CANON 16 - 35mm 1:2.8 USM "L" MK 2.....	MINT BOXED £775.00
CANON 16 - 35mm 1:4 USM "L" LATEST.....	MINT-HOOD £745.00
CANON 17 - 40mm 1:4 USM "L" + HOOD.....	MINT BOXED £375.00
CANON 24 - 70mm 1:4 USM "L" IS LATEST + HOOD.....	MINT CASED £525.00
CANON 28 - 70mm 1:2.8 USM "L".....	EXC++ £399.00
CANON 28 - 70mm 1:2.8 USM "L".....	MINT- £495.00
CANON 28 - 80mm 1:2.8/4 USM "L".....	EXC++CASED £375.00
CANON 24 - 105mm 1:4 USM "L" MACRO IMAGE STABILIZER.....	EXC++BOXED £325.00
CANON 24 - 105mm 1:4 USM "L" MACRO IMAGE STABILIZER.....	MINT CASED £465.00
CANON 70 - 200mm 1:4 USM "L" MACRO IMAGE STABILIZER.....	MINT BOXED £995.00
CANON 70 - 200mm 1:2.8 USM "L".....	MINT BOXED £699.00
CANON 80 - 200mm 1:2.8 "L" USM WITH HOOD.....	MINT-BOXED £575.00
CANON 24mm 1:2.8 EF-S STM PANCAKE LENS.....	MINT BOXED £111.00
CARL ZEISS 50mm 1:1.4 PLANAR T* WITH HOOD.....	MINT £375.00
CANON 20mm 1:2.8 USM.....	EXC++ £245.00
CANON 50mm 1:1.8 MARK 1 (VERY RARE NOW).....	MINT £129.00
CANON 60mm 1:2.8 EF USM MACRO LENS.....	MINT- £295.00
CANON 85mm 1:1.8 USM.....	MINT £275.00
CANON 100mm 1:2 USM.....	MINT £275.00
CANON 100mm 1:2 USM.....	EXC++ £215.00
CANON 100mm 1:2.8 MACRO.....	EXC++ £195.00
CANON 10 - 22mm 1:3.5/4.5 USM.....	EXC++ £345.00
CANON 10 - 22mm 1:3.5/4.5 USM.....	MINT BOXED £375.00
CANON 17 - 55mm 1:2.8 EF S ISM WITH HOOD.....	MINT £499.00
CANON 18 - 55mm 1:3.5/5.6 MK II.....	MINT £59.00
CANON 18 - 135mm 1:3.5/5.6 EF-S IMAGE STABILIZER.....	MINT £325.00
CANON 18 - 200mm 1:3.5/5.6 EF-S IMAGE STABILIZER.....	MINT-HOOD £299.00
CANON 28 - 105mm 1:3.5/5.6 EF-S IMAGE STABILIZER.....	MINT BOXED £115.00
CANON 55 - 250mm 1:4/5.6 STM IS LATEST.....	MINT BOXED £199.00
CANON 70 - 300mm 1:4/5.6 USM IMAGE STABILIZER.....	MINT BOXED £325.00
CANON 75 - 300mm 1:4/5.6 USM IMAGE STABILIZER.....	MINT BOXED £325.00
KENCO DG CANON FIT TUBE SET 1:20,36MM.....	MINT BOXED £99.00
KENCO DG CANON FIT TUBE SET 1:20,36MM.....	MINT BOXED £99.00
CANON EF 1.4X EXTENDER MK I.....	EXC £95.00
CANON EF 2.0X EXTENDER MK I.....	MINT BOXED £129.00
CANON EF 2.0X EXTENDER MK II.....	MINT CASED £165.00

KENCO DG CANON FIT TUBE SET 1:20,36MM.....	MINT- £99.00
KENCO TELEPLUS PRO 300 DGX 1.4 TELECONVERTER.....	MINT CASED £99.00
SIGMA EX 1.4 APO DG TELECONVERTER.....	MINT £125.00
CANON TC-80N3 REMOTE RELEASE/TIMER FOR EOS.....	MINT BOXED £75.00
SAMYANG 85mm 1:1.5 AS IF UMC CANON EOS FIT.....	MINT CASED £175.00
SIGMA 4.5mm 1:2.8 EX DC HSM CIRCULAR FISHEYE.....	MINT CASED £475.00
SIGMA 10mm 1:2.8 EX DC FISHEYE HSM.....	MINT BOXED £345.00
SIGMA 14mm 1:2.8 EX HSM ASPHERIC.....	MINT CASED £365.00
SIGMA 105mm 1:2.8 MACRO EX WITH CASE.....	MINT £179.00
SIGMA 105mm 1:2.8 MACRO EX DG OS HSM.....	MINT- £279.00
SIGMA 150mm 1:2.8 EX DG-OS HSM MACRO LATEST.....	MINT BOXED £595.00
SIGMA 12 - 24mm 1:4/5.6 DG HSM MK II.....	MINT CASED £475.00
SIGMA 15 - 30mm 1:3.5/4.5 EX DG ASPHERIC.....	MINT-BOXED £199.00
SIGMA 17 - 35mm 1:2.8/4 EX HSM ASPHERIC.....	MINT- £179.00
SIGMA 18 - 50mm 1:2.8 EX DC SLD GLASS.....	MINT-BOXED £165.00
SIGMA 18 - 250mm 1:3.5/6.3 DC SLD HSM OS.....	MINT BOXED £199.00
SIGMA 50 - 150mm 1:2.8 EX APO HSM AF-DC MK II.....	MINT- £325.00
SIGMA 70 - 200mm 1:2.8 EX DG HSM OS LATEST.....	MINT- £395.00
SIGMA 120 - 400mm 1:4.5 APO DG HSM OS.....	MINT BOXED £425.00
TAMRON 180mm 1:3.5 A/F SP DI MACRO LATEST.....	MINT BOXED £499.00
TAMRON 500mm R8 MIRROR LENS & FILTERS FD MOUNT MINT-CASED.....	MINT £175.00
TAMRON 28 - 75mm 1:2.8 XR DI LENS LATEST.....	MINT £345.00
TAMRON 28 - 300mm 1:3.5/6.3 IF DI ASP VIB CONTROL.....	MINT BOXED £375.00
TOKINA 10 - 17mm 1:3.5/4.5 ATX DC FISHEYE (LATEST).....	MINT £299.00
TOKINA 11 - 16mm 1:2.8 ATX - PRO ASPHERICAL.....	MINT BOXED £279.00
LENSBARY COMPOSER WITH 0.42 SUPER WIDE.....	MINT CASED £115.00

Contax 'G' Compacts & SLR & Ricoh

CONTAX S2 BODY CHAMPAGNE 60TH ANNIVERSARY.....	MINT- £295.00
CONTAX 28mm 1:2.8 BIOGON "G" HOOD/FILTER CAP BL.....	MINT CASED £299.00
CONTAX 35 - 70mm 1:3.5/5.6 "G" VARIO-SUNNAR T.....	MINT BOXED £395.00
CONTAX TLA 140 FLASH FOR G1/G2.....	MINT CASED £55.00
CONTAX G01 DATABASE FOR CONTAX T3.....	MINT-BOXED £59.00
CONTAX TLA 200 FLASH FOR CONTAX "G".....	MINT CASED £59.00
CONTAX CARL ZEISS 28mm 1:2.....	MINT BOXED £195.00
CONTAX 45mm 1:2.8 TESSAR T* PANCAKE LENS + HOOD.....	MINT £195.00
CONTAX 50mm 1:1.7 A/E LENS.....	MINT £295.00
CONTAX CARL ZEISS 85mm 1:2.8.....	MINT BOXED £395.00
CONTAX 300mm F4 TELE TESSAR M.....	MINT BOXED £295.00
CONTAX MUTAR II 2X TELECONVERTER.....	MINT BOXED £125.00
CONTAX TLA 140 FLASH.....	MINT CASED £45.00
CONTAX TLA 280 FLASH.....	MINT- £59.00
CONTAX TLA 280 FLASH UNIT.....	MINT BOXED £75.00

LEICA 'M', 'R', & SCREW & RANGEFINDER

LEICA X VARIO TYPE 107 + HANDGRIP & FINGER LOOP.....	MINT BOXED £1,275.00
LEICA M9 BLACK BODY TOTALLY AS NEW.....	MINT BOXED £1,995.00
LEICA MAP BLACK (STILL WRAPPED IN BOX) OPENED.....	MINT BOXED £999.00
LEICA M9 METER BLACK BOXED.....	MINT- £295.00
LEICA M3 BODY WITH CASE REALLY NICE ONE.....	EXC++ £799.00
LEICA M2 BODY WITH M9 METER REALLY NICE.....	EXC++CASED £995.00
LEICA MDA BODY SER NO 12699XK CIRCA 1970.....	MINT- £425.00
LEICA MDA BODY SER NO 14111XXCIRCA 1975-76.....	EXC++ £399.00
LEICA 11lg BODY WITH LEICA 5cm 1:2.....	MINT- £1,195.00
LEICA 11lc BODY WITH CASE.....	EXC++ £195.00
LEICA 11lc RED BLIND RARE.....	EXC++ £345.00
LEICA CL BODY.....	EXC- £365.00
MINOLTA CL BODY.....	MINT- £445.00
LEICA R7 CHROME BODY.....	MINT- £365.00
MINOLTA 28mm 1:2.8 M ROKKOR FOR CLE / CL LEICA M.....	EXC++ £375.00
MINOLTA 40mm 1:2 ROKKOR FOR CLE / CL LEICA M.....	MINT- £365.00
LEICA 28mm 1:2.8 ELMARIT BLAC WITH HOOD.....	MINT- £995.00
LEICA 40mm 1:2 SUMMICRON C FOR CLE / CL FOR M.....	MINT- £395.00
LEICA 35mm 1:3.5 SUMMICRON M WITH LEICA FILTER.....	MINT- £325.00
LEICA 50mm 1:2 CLOSE FOCUS SUMMIT + SPECS.....	EXC++ £595.00
LEICA 50mm 1:2 SUMMIT M LATEST 6 BIT.....	MINT BOXED AS NEW £745.00
LEICA 50mm 1:2 COLLAPSABLE ELMAR.....	MINT- £265.00
LEICA 50mm 1:3.5 ELMAR RED SCALE.....	MINT- £345.00
LEICA 90mm 1:4 ELMAR C FOR CLE / CL LEICA M.....	MINT- £295.00
LEICA 135mm 1:2.8 ELMARIT M 11829 WITH CASE.....	MINT BOXED £375.00
LEICA 135mm 1:4.5 HEKTOR.....	EXC- £75.00
VOIGTLANDER 25mm 1:4 SNAPSHOT SKOPAR SCREW.....	MINT £195.00
VOIGTLANDER 35mm 1:2.5 MC COL SKD WITH M RING.....	MINT £275.00
VOIGTLANDER BESSA L BODY CHROME.....	MINT £129.00
VOIGTLANDER BESSA T WINDER.....	MINT BOXED £149.00
VOIGTLANDER MC METER II.....	MINT BOXED £175.00
VOIGTLANDER BESSA R GRIP FOR R,R2,R3 ETC.....	MINT BOXED £49.00
LEICA UNIVERSAL POLARISING FILTER KIT (M13356).....	MINT BOXED £199.00
LEICA 35mm 1:3.5 SUMMITAR IN KEPPER.....	MINT- £375.00
LEICA 5cm 1:1.5 SUMMITAR SCREW.....	MINT- £365.00
LEICA 5cm 1:2 SUMMITAR COLL.....	EXC++ £275.00
LEICA 135mm 1:2.8 ELMARIT M WITH SPECS.....	EXC++ £299.00
LEICA 135mm 1:4.5 HEKTOR + HOOD M MOUNT.....	EXC++ £99.00
LEICA 135mm 1:4.5 HEKTOR IN KEPPER.....	EXC++ £199.00
LEICA FIT DALLMEYER 13.5CM F4.5 DALRAC.....	EXC++ £375.00
LEICA 90mm 1:4 ELMAR BLACK SCREW.....	EXC++ £145.00
LEICA 135mm 1:4.5 HEKTOR + HOOD SCREW.....	EXC++ £99.00
LEICA SF20 FLASH FOR M6 etc.....	MINT BOXED £89.00
LEICA FOMOR BLACK RANGEFINDER.....	MINT-CASED £175.00
LEICA R8 MOTORDRIVE 14313 & CHGR 14424.....	MINT BOXED £295.00
LEICAFLX BODY CHROME.....	MINT- £195.00
LEICA CURTARGON 35mm 1:4.....	MINT-BOXED £395.00
LEICA 50mm 1:2 SUMMICRON 3 CAM.....	MINT- £379.00
LEICA 90mm 1:2.8 ELMARIT 3 CAM.....	MINT- £375.00
LEICA 180mm 1:4 ELMARIT 3 CAM.....	EXC++ £345.00
SWAROVSKI EL RANGE 10x42 RANGEFINDER BINOS.....	NEW UNUSED £1,695.00
SWAROVSKI 10x42 SL HABICHT-STRAP AND COVERS.....	MINT £85.00
LEICA 8 X 42 TRINOVID BA WITH LEATHER CASE.....	MINT £95.00
LEICA 10 X 42 TRINOVID BA WITH LEATHER CASE.....	MINT £95.00
OPTICRON 20X80 BCF BINOCULARS & TRIPOD MOUNT.....	MINT BOXED £250.00

Medium & Large Format

HASSELBLAD 28mm 1:4 HC FOR H SYSTEM.....	MINT BOXED £1,475.00
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HASSELBLAD 120mm 1:4 HC FOR H SYSTEM.....	EXC++ £1,195.00
HASSELBLAD 503 CX BODY WITH BACK & WLF.....	MINT- £695.00
HASSELBLAD 90mm 1:4 FOR X PAN I & II IN KEPPER.....	MINT £365.00
HASSELBLAD 150mm 1:4 SONNAR T* BLACK.....	EXC++ £195.00
HASSELBLAD 150mm 1:4 SONNAR CF.....	MINT-BOXED £395.00
HASSELBLAD 50mm 1:4 DISTAGON SILVER.....	EXC++ £195.00
HASSELBLAD 150mm 1:4 SONNAR SILVER.....	EXC++ £175.00
HASSELBLAD 250mm 1:5.6 SONNAR SILVER.....	EXC++ £179.00
HASSELBLAD HTS 1.5X TILT AND SHIFT ADAPTOR.....	MINT BOXED £2,995.00
HASSELBLAD GPS UNIT FOR H SYSTEM.....	MINT BOXED £399.00
HASSELBLAD H3 EXT TUBE.....	MINT £165.00
HASSELBLAD PM90 PRISM FINDER.....	MINT- £275.00
HASSELBLAD PM63 METERED PRISM FINDER.....	MINT- £275.00
HASSELBLAD VFC-6 METERED PRISM.....	MINT BOXED £175.00
HASSELBLAD A12 BACK CHROME.....	MINT- £129.00
HASSELBLAD WINDER CW AND REMOTE.....	MINT- £275.00
BRONICA S5B COMPLETE WITH 80mm FINDER & BACK.....	MINT £345.00
BRONICA 50mm 1:2.8 ZENANON MK.....	EXC++ £99.00
BRONICA 110mm 1:4 MACRO LENS PS.....	MINT- £295.00
BRONICA 150mm 1:3.5 ZENANON E MC.....	MINT £99.00
BRONICA 150mm F4 E.....	MINT- £99.00
BRONICA ETRS1 120 BACK.....	MINT- £69.00
BRONICA POLAROID BACK FOR ETRS1, ETRS ETC.....	MINT BOXED £59.00
BRONICA AEI METERED PRISM.....	EXC- £75.00
BRONICA PLAIN PRISM FOR ETRS/ETRS1.....	MINT £75.00
BRONICA PLAIN PRISM FOR ETRS/ETRS1.....	EXC++ £59.00
BRONICA ROTARY PRISM FINDER FOR ETRS, ETRS1 ETC.....	MINT- £75.00
BRONICA MOTOR WINDER E.....	EXC++ £99.00
BRONICA 150mm 1:3.5 ZENANON S.....	MINT- £165.00
BRONICA 40mm 1:4 ZENANON S ULTRA WIDE FOR SQ.....	MINT- £199.00
BRONICA 50mm 1:3.5 PS LENS & CASE.....	MINT-BOXED £199.00
BRONICA 65mm F4 ZENANON PS FOR SQ.....	MINT-CASED £145.00
BRONICA 110mm F4 PS ZENANON MACRO FOR SQ.....	MINT-CASED £365.00
BRONICA 150mm F4 PS ZENANON FOR SQ.....	MINT-CASED £145.00
BRONICA 180mm 1:4.5 PS LENS & CASE.....	MINT-BOXED £199.00
BRONICA AE PRISM FINDER SQ-I LATEST MODEL.....	MINT BOXED £225.00
BRONICA PRISM ME METERED FOR SQ/ASOAL.....	MINT- £99.00
BRONICA SPEED GRIP FOR SQ/ASOAL.....	MINT- £99.00
BRONICA FLIMBACK SQ-220 FOR SQ/ASOAL.....	MINT BOXED £79.00
MAMIYA 6 BODY REALLY NICE CONDITION.....	MINT- £775.00
MAMIYA 150mm 1:4.5 "G" WITH HOOD FOR MAMIYA 6.....	MINT £365.00
MAMIYA 645 SUPER WITH AE PRISM 80mm COMPLETE.....	MINT £365.00
MAMIYA 150mm 1:3.5 SEKOR C FOR 645 SUPER etc.....	MINT £145.00
MAMIYA MC-6J COMPLETE WITH 80mm 1:2.8.....	MINT- £299.00
MAMIYA 150mm 1:4.5 "G" WITH HOOD FOR MAMIYA 6.....	MINT £365.00
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	PowerShot G7 X Mark II
20.1 megapixels 4.2x optical zoom 1080p movie mode	£499
£474 Inc. £25 Cashback*	



	PowerShot G1 X Mark II Premium Kit
12.8 megapixels 5.0x optical zoom 1080p movie mode	£669

IXUS 185 HS	£89
IXUS 285 HS	£159
PowerShot SX60 HS	£349
PowerShot SX620 HS	£179
PowerShot SX730 HS	£329
£299 Inc. £30 Cashback*	
PowerShot G9 X II	£399
£374 Inc. £25 Cashback*	

*Canon Cashback ends 17.01.18



	Black or Silver
24.3 megapixels 1080 movie mode	

Panasonic Black or Silver

	Lumix LX100	£499
12.8 megapixel		
£449 Inc. £50 Cashback*		
	Lumix TZ100	£525
20.1 megapixels		
£475 Inc. £50 Cashback*		
	Lumix DMC-LX15	£568
20.1 megapixels		
£498 Inc. £70 Cashback*		

Lumix FZ1000	£579
£529 Inc. £50 Cashback*	
Lumix TZ70	£249
Lumix TZ80	£329
£299 Inc. £30 Cashback*	
Lumix FZ2000	£999
£899 Inc. £100 Cashback*	

*Panasonic Cashback ends 30.01.18



	Stylus TG-5
4K movie mode	£399



	Ricoh WG-S10
16 megapixels	£249

Theta S Digital Spherical Camera	
4K movie mode and 360° stills	£399



Theta S Digital Spherical Camera	
12 Megapixels with 1080p movie mode and 360° stills	£289



Theta SC Digital Spherical Camera - White	
360° stills with 8GB internal storage, lithium ion battery, iOS and Android supported	£199



	Cyber-Shot HX90V
18.2 megapixels 30.0x optical zoom	£329

	Cyber-Shot RX10 Mark IV
20.1 megapixels	£1799

	Cyber-Shot RX100 Mark V
20 megapixels	£949
£849 Inc. £100 Cashback*	



	Coolpix W300
16 megapixels	£349



DJI Mavic Pro Quadcopter Drone	from £999
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TRIGGERSMART

A **unique** capture system that triggers your camera using **motion, sound or light**

The TriggerSmart is designed to easily capture images using **Sound, Light Intensity Increase, Infra Red Beam Breaking and Movement**.

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Sound Mode



Light Intensity Mode



The TriggerSmart Kit: the control unit MCT-1, IR/LIS receiver, IR transmitter and sound sensor, two mini tripods, one 2° baffle, two sensor connection cables and one camera connection cable.

(Some cameras will require a specific adapter cable. See website.)

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TAKE THE WORRY OUT OF CLEANING YOUR SENSOR WITH *VisibleDust*

FIND THE PROBLEM

■ Lights and Loupes.

If you can't see the dust and dirt - you can't clean away the dust and dirt. Our products are designed to enable you to identify where and how to clean. We also advise that if you feel your sensor does not need attention after inspection, do nothing!

LIGHT CLEANING NEEDED

■ Dry cleaning.

Brushes and blowers with properties that lift dust and other non-oily materials away easily. Versions available for every sensor size regardless of camera brand. A range of blowers from a simple version to fully filtered, anti-static with dust free air ejection measures are available to suit your needs.

HEAVIER CLEANING NEEDED

■ Wet cleaning.

Liquids specifically designed and manufactured to remove grease, oil, pollen, fingerprints etc whilst still being safe for your precious sensor. When used in conjunction with the correct swab they make light work of removing matter that would otherwise degrade your image. With the current popularity of mirrorless cameras and their potential for the ingress of dirt and foreign bodies due to lack of a mirror, keep these products in your gadget bag ready for use.

OUT & ABOUT? TAKE VISIBLE DUST WITH YOU

■ Convenient kits.

The range of EZ kits bring together everything you need to ensure complete cleaning of your cameras sensor. Kits are available to tackle all of the various cleaning jobs you may have to carry out. They are colour coded **BLUE** for light cleaning, **GREEN** for everyday cleaning and **RED** for heavy cleaning. Kits available in all popular sensor sizes, and as with all **VisibleDust** products, they are suitable for all camera brands and sensors, with or without anti-aliasing filters.

See the entire range in detail at www.visibledust.co.uk

For details of your nearest stockist please contact...

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Luxury Pure Silk Camera Straps



A range of hand made straps made from pure silk by Japanese artisans, to give your camera a distinctive yet functional appearance. Various lengths and colours available. ACAM-312N shown.

Vanity Pouches With Top Handles

Store and protect your mirrorless camera, lens or accessory from dirt & scratches. They can be placed within a larger camera or casual bag, providing protection and quick access to the equipment at all times. Available in 3 different sizes they can be configured to carry two bodies, three lenses or a combination of body and lens. ACAM-60N shown, ACAM-61N & ACAM-63N are alternatives.



Protective Camera Or Lens Wrap

Store and protect your camera or lens from dirt and scratches. This wrap folds neatly around your equipment, the seamless rubber ring then slips over to hold the wrap securely in place. Ideal for carrying equipment in rucksacks or other bags not specifically designed for photo equipment. ACAM-80.



Casual Cord Camera Straps

Made by traditional methods with the same care and precision of our silk straps, this new range offers photographers a colourful and comfortable way to carry their cameras. Available in the colourways shown, they are also available in 2 different lengths. ACAM-701 shown, ACAM-706 also available.



Further details and your nearest stockist can be obtained from...



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Product website: www.artisan-n-artist.com

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FILM CAMERAS & LENSES
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Quote - Info@ffordes.com

Fuji X Lenses

14mm F2.8 XF.....E++ / Mint- £499 - £519
16-50mm F3.5-5.6 OIS XC.....E++ £139
16-55mm F2.8 R LM WR XF.....E++ £749
18-135mm F3.5-5.6 OIS WR XF.....E++ £499
18-55mm F2.8-4 R LM OIS XF.....E++ £339 - £349
23mm F2 XF - Black.....Mint- £349
35mm F2 XF WR - Black.....Mint- £289
50-140mm F2.8 WR OIS XF.....Mint- £1,049
50-230mm F4.5-6.7 OIS X - Silver.....Mint- £239
55-200mm F3.5-4.8 R LM OIS XF.....E+ £369
100-400mm F4.5-5.6 R LM OIS WR XF.....Mint- £1,299

WANTED

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Fuji X / Micro 4/3rds / Sony E
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Quote - Info@ffordes.com

4/3rds Lenses

Olympus 7-14mm F4 ED Zuiko.....E++ £459
Olympus 9-18mm F4-5.6 ED Zuiko.....E++ / Mint £249 - £275
Sigma 10-20mm F4-5.6 DC HSM.....E++ £189
Olympus 12-60mm F2.8-4 ED SWD Zuiko.....E+ £349
Olympus 14-42mm F3.5-5.6 ED Zuiko.....E+ / E++ £39 - £49
Panasonic 14-50mm F2.8-3.5 Vario-Elmar D.....E++ £199
Sigma 14-54mm F2.8-3.5 Zuiko.....E+ £129
Samyang 16mm F2.0 ED AS UMC CS.....Mint- £239
Sigma 24mm F1.8 EX DG.....E++ £189
Olympus 25mm F2.8 Zuiko.....E+ £119
Olympus 40-150mm F3.5-4.5 Zuiko.....E++ £49 - £59
Olympus 40-150mm F4-5.6 ED Zuiko.....E++ £49 - £59
Olympus 50-200mm F2.8-3.5 SWD.....E++ £369
Olympus 50mm F2 ED Macro Zuiko.....E++ £159
Olympus 70-300mm F4-5.6 ED Zuiko.....E+ / E++ £139 - £159
Sigma 105mm F2.8 EX DG Macro.....E++ £159
Sigma 135-400mm F4.5-5.6 Apo DG.....E+ £159
Olympus EC14 Tele Converter.....E+ / E++ £149 - £169
Olympus EC20 2x Tele Converter.....E++ £199

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Film Cameras - 35mm / Medium Format
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Quote - Info@ffordes.com

Micro 4/3rds Lenses

Lensbaby 5.8mm F3.5 Circular Fisheye.....Mint- £169
Panasonic 7-14mm F4 G Vario.....E++ / Mint- £499 - £549
Panasonic 12-32mm F3.5-5.6 OIS G.....E++ £119
Panasonic 12-35mm F2.8 G X Vario OIS.....E++ £489
Olympus 12-40mm F2.8 M.Zuiko.....E++ / Mint- £529 - £549
Olympus 12mm F2.8 M.Zuiko - Silver.....Mint- £429
Panasonic 14-140mm F3.5-5.6 G OIS.....E++ £269
Panasonic 14-42mm F3.5-5.6 Asph Vario PZ.....E++ £159
Olympus 14-42mm F3.5-5.6 EZ M.Zuiko.....Mint- £139
Olympus 17mm F1.8 M.Zuiko.....E++ £279
Olympus 17mm F1.8 M.Zuiko Black.....Mint- £289
Olympus 17mm F1.8 M.Zuiko Silver.....Mint- £289
Olympus 17mm F2.8 M.Zuiko.....E++ / Mint- £129 - £139
Voigtlander 25mm F0.95 II Nokton.....E+ £499
Panasonic 25mm F1.4 DG Summilux.....E++ £299
Sigma 30mm F2.8 DN - SILVER A.....E++ £99
Panasonic 35-100mm F2.8 GX OIS Vario.....E++ £549 - £639
Panasonic 35-100mm F2.8 II G X OIS.....Mint- £789
Olympus 40-150mm F2.8 M.Zuiko Pro.....E++ / Mint- £899 - £949
Panasonic 45-175mm F4-5.6 Asph Vario PZ.....E++ £179
Olympus 45mm F1.8 M.Zuiko.....E+ £139
Olympus 60mm F2.8 ED Macro.....Mint- £279
Olympus 75mm F1.8 ED Black M.Zuiko.....E+ / Mint- £479 - £519
Olympus 75mm F1.8 ED Silver M.Zuiko.....Mint- £519
Panasonic 100-400mm F4-6.3 Power OIS.....Mint £1,129
Olympus 1.4x MC Teleconverter.....Mint- £199

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NIKON 35mm Film Bodies & Lenses
Quote - Phone 01463 783850
Quote - Info@ffordes.com

Sony E Lenses

10-18mm F4 E OSS.....E++ £499
20mm f2.8 E.....E++ £159
24-70mm F4 FE ZA OSS.....E++ / Mint- £669 - £699
28-70mm F3.5-5.6 FE OSS.....Mint- £219
35mm F2.8 FE ZA.....E++ / Mint- £499
55mm F1.8 FE ZA.....Mint- £549
55mm F1.8 ZA Sonnar T* FE.....Mint- £549
70-200mm F4 G OSS FE.....Mint- £999
85mm F1.8 FE.....Mint- £600
90mm F2.8 FE G OSS.....Mint- £689
Samyang 24mm F1.4 ED AS UMC.....E++ £259
Samyang 24mm F3.5 Tilt-Shift ED AS UMC FE.....Mint- £299
Samyang 50mm F1.2 AS UMC CS.....Mint- £199

Bronica ETRS/Si

ETRSi Complete + AEIII Prism + Motorwinder EIE+ £399
ETRS + AEIII Prism + 150mm + 120 Mag.....E++ £259
ETRS Complete + Speedgrip E.....E+ £299
ETRS Complete.....E+ £229 - £239
45-90mm F4-5.6 PE.....E+ / E++ £349
50mm F2.8 E.....E+ £129
100mm F4 PE Macro.....E++ £199
150mm F3.5 E.....As Seen / E++ £79 - £109
180mm F4.5 PE.....E+ £149
2x Converter E.....E++ £49 - £59
120 E Mag.....E++ £49
220 E Mag.....E+ £19
AEIII Meter Prism.....Exc / E+ £49 - £59
Extension Tube E14.....E++ £49 - £79
Prism Finder E.....As Seen / Exc £19 - £20
Speed Grip E.....E++ £35

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BRONICA ETRS/SI, SQA/I, RF645
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Quote - Info@ffordes.com

Canon EOS

EOS 1V + E1 Booster.....E+ £329
EOS 1N + E2 Booster.....E+ £149
EOS 5 + VGI0 Grip.....E+ / E++ £49 - £59
EOS 300V + 28-90mm.....E++ £49
EOS 300V + Speedlite 300ez.....E++ £19
EOS 1000 Body Only.....E+ £229
EOS 750 Body Only.....E+ £15
EOS 850 Body Only.....E+ / E++ £15 - £25
EOS IX7 Body Only.....E+ £39
8-15mm F4 L Fisheye USM.....E++ £889
10-18mm F4.5-5.6 EFS IS STM.....Mint- £159
10-22mm F3.5-4.5 EFS.....E+ / E++ £259 - £279
11-22mm F4-5.6 IS STM.....E++ £209
11-24mm F4 L USM.....E++ £2,139
14mm F2.8 L USM II.....E+ / E++ £849 - £929
15-45mm F3.5-6.3 IS STM EF-M.....Mint- £149
15-85mm F3.5-5.6 IS USM.....E++ £329 - £339
15mm F2.8 EF Fisheye.....E+ / E++ £369 - £449
16-35mm F2.8 L USM MKII.....E++ £779
16-35mm F4 L IS USM.....E+ / Mint- £589 - £669
17-40mm F4 L USM.....E+ / E++ £349 - £419
17-55mm F2.8 EF-S IS USM.....E+ / E++ £349 - £399
17-85mm F3.5-5.6 IS USM.....As Seen £89
18-55mm F3.5-5.6 EFS II.....Mint- £559
18-135mm F3.5-5.6 IS STM.....E+ £199
18-200mm F3.5-5.6 IS EFS.....E+ / E++ £219 - £239
20mm F2.8 USM.....E++ £249
24mm F1.4 L USM MKII.....E++ / Mint- £989 - £1,049
24mm F2.8 EF.....E+ £169
24mm F3.5 L TSE.....E+ £649
24-70mm F2.8 L USM II.....E+ / E++ £1,149 - £1,189
24-70mm F4 L IS USM.....E+ / E++ £549 - £599
24-105mm F4 L IS USM.....E++ £429
28mm F1.8 USM.....E++ £279

28mm F2.8 IS USM.....Mint £299
28-80mm F2.8-4 L USM.....E+ £349
28-80mm F3.5-5.6 USM III.....E++ £49
28-135mm F3.5-5.6 IS USM.....E++ £149
35mm F1.4 L USM.....E++ £749
35-135mm F4-5.6 USM.....Exc £59
40mm F2.8 STM.....Mint- £109
50mm F1.4 USM.....E++ £159
50mm F1.8 EF Mk1.....E++ £119
55-250mm F4-5.6 EFS IS.....E+ £89
55-250mm F4-5.6 EFS IS MkI.....E+ £79
60mm F2.8 EFS Macro.....E++ £279
60mm F2.8 Macro USM EFS.....E++ £219 - £249
70-200mm F2.8 L IS USM II.....E+ £1,139
70-200mm F4 L IS USM.....E++ £639
70-200mm F4 L IS USM + Collar.....E++ £689
70-200mm F4 L USM.....E+ / E++ £339
70-300mm f4-5.6 IS USM.....E++ / Mint- £199 - £229
70-300mm F4-5.6 L IS USM.....E++ £769
75-300mm F4-5.6 EF.....Exc £49
75-300mm F4-5.6 USM III.....E++ £779
85mm F1.2 L USM MKII.....E++ / Mint- £1,099 - £1,199
85mm F1.8 USM.....E++ £239
90mm f2.8 TSE Shift.....E+ / E++ £699 - £789
100mm F2.8 L Macro IS USM.....E++ / Mint £519 - £589
100mm F2.8 USM Macro.....E++ £259
100-300mm F4.5-5.6 USM.....E+ £79
135mm F2 L USM.....E++ / Mint- £599 - £619
180mm F3.5 EF L Macro USM.....E++ £899
200-400mm F4 L IS USM + 1.4x Extender.....E++ £8,399
300mm F2.8 L IS USM.....E+ £2,479
300mm F2.8 L IS USM MKII.....E++ £4,249
300mm F2.8 L USM.....Exc £895
300mm F4 L IS USM.....E+ / E++ £519 - £549
400mm F2.8 L USM.....E+ £2,449
400mm F4 DO IS USM.....E+ / E++ £2,279 - £2,299
400mm f5.6 L USM.....E++ £669
500mm F4 L IS USM.....E+ £3,489
500mm F4.5 L USM.....E+ £2,149
Contax 35-135mm F3.3-4.5.....E++ £349
Samyang 8mm F3.5 Asph IF MC Fish-Eye.....Mint- £179
Samyang 14mm F2.8 IF ED UMC Aspherical.....E++ £199
Samyang 14mm F3.1 T ED AS IF UMC.....E++ £199
Samyang 35mm T1.5 AS UMC.....E++ £299
Sigma 10-20mm F4-5.6 DC HSM E+ / E++ £149 - £189
Sigma 17-35mm F2.8-4 EX HSM.....E+ £129
Sigma 18-200mm F3.5-6.3 DC OS HSM C.Unused £239
Sigma 24-70mm F2.8 EX DG.....E+ £129
Sigma 30mm F1.4 EX DC HSM E++ / Mint- £169 - £199
Sigma 50mm F1.4 DG HSM A.....Mint- £449
Sigma 50mm F1.4 EX DG HSM.....E++ £219
Sigma 50mm F2.8 EX DG Macro.....E++ £149
Sigma 150-600mm F5-6.3 DG OS HSM Sport.....E++ £1,089
Sigma 170-500mm F5-6.3 Apo.....E+ £159
Sigma 180mm F3.5 EX Macro Apo.....E++ £299
Sigma 300mm F2.8 Apo DG HSM.....E++ £1,149
Sigma 500mm F2.8 Apo.....E+ £149
Sigma 600mm F8 Reflex.....E+ £179
Sigma 800mm F5.6 Apo EX DG HSM.....E++ £3,499
Tamron 10-24mm F3.5-4.5 Di II LD Asph.....Mint- £245
Tamron 28-75mm F2.8 XR Di.....E+ £159
Tamron 150-600mm F5-6.3 Di VC USD G2.....E+ £879
Tamron 200-500mm F5-6.3 Di LD AF.....E+ £369
Tokina 10-17mm F3.5-4.5 AT-X Fisheye ..Ex Demo £469
Tokina 11-16mm F2.8 DX ATX.....E+ / Mint- £249 - £279
Tokina 12-24mm F4 ATX PRO SD.....E++ £299
Tokina 16-50mm F2.8 ATX Pro DX.....E++ £349
Tokina 20-35mm F2.8 ATX Pro.....E+ £249
Tokina 80-200mm F2.8 ATX.....E+ £249
Voigtlander 28mm F2.8 SLII Asph.....Mint- £299
Voigtlander 40mm F2 Ultran SLII EF.....Mint- £279
Zeiss 18mm F3.5 ZE.....E++ £689
Zeiss 21mm F2.8 ZE.....E+ / E++ £769 - £869
Zeiss 25mm F2 ZE.....E++ £949
Zeiss 50mm F1.4 ZE.....E++ £389
Zeiss 135mm F2 Apo ZE.....Mint £1,099
Sigma 1.4x Apo EX Converter.....E++ £89
Sigma 1.4x Apo EX DG Converter.....Mint £119
Sigma 2x Apo EX DG Converter.....Mint £99
1.4x EF MKII Extender.....E++ £319
2x EF Extender.....As Seen / E++ £59 - £99
2x EF II Extender.....E++ £149 - £169
2x EF MKIII Extender.....E++ £299
Zork Multi Focus System Lens.....E++ £799

Metz 15 MS-1 Flash.....E++ £145 - £179
Metz 50AF1 Digital.....E++ £99
Nissin Di622 Flash.....E+ / E++ £49 - £59
Nissin Di866 Flash.....E+ / E++ £89 - £99
Sigma EF-610 DG ST Flash.....Mint- £49
Sigma EF500 DG ST Flash.....E++ £39
Sigma EF500 ST Flash.....E+ £29
Sigma EF500DG Super Flash.....E+ / E++ £29 - £35
380EX Speedlite.....E+ £49
420EZ Speedlite.....E+ £29
430EZ Speedlite.....E++ £25
540EZ Speedlite.....E+ £39
550EX Speedlite.....Exc / E++ £69 - £129
580EX Speedlite.....Mint- £139
90EX Speedlite.....E+ £49
MT-24EX Macro Twinlite.....E+ £449
ST-E2 Transmitter.....E+ / E++ £59 - £69
EF12 Extension Tube.....E++ / Mint- £39
EF12 MkII Extension Tube.....E++ / Mint- £49
EF25 II Extension tube.....E++ / Mint- £69
Novoflex Auto Bellows.....E+ / Mint- £189 - £239
Novoflex EOS Reverse Adapter.....E+ £119
GP-E1 GPS Unit.....E++ £129
Technical Back E with Keyboard.....Unused £75
Tripod Mount Ring B (B).....Mint- £49

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COMMISSION / PART-EXCHANGE / CASH
CANON EOS 1V / 1N / 1V / 3
Quote - Phone 01463 783850
Quote - Info@ffordes.com

Digital Mirrorless

Fuji X-T2 Black Body Only.....E++ £1,149
Fuji X-T1 Graphite Body Only.....E+ / Mint- £479 - £549
Fuji X-T1 Body + Vertical Grip.....E+ / E++ £499 - £549
Fuji X-T1 Body Only - Black.....E+ / E++ £419 - £499
Fuji X-T10 Silver Body Only.....E+ £299
Fuji X-Pro2 Body Only + Accs.....E++ £1,099
Fuji X-Pro1 Body + Case.....E+ £299
Fuji X-Pro1 Body.....E+ £279
Fuji X-A1 Black Body + 16-50mm XC.....As Seen £159
Fuji X-E1 Silver Body Only.....As Seen £99
Fuji X100T - Black.....E++ £689 - £699
Fuji X100T - Silver.....Exc / E+ £549 - £649
Fuji X100 Black Edition.....E+ £379
Nikon J1 Red + 30-110mm.....E+ £199
Nikon J3 + 10-30mm.....E+ £149
Nikon J4 Black + 10-30mm VR.....E++ £159
Nikon V1 Black Body Only.....E++ £99
Nikon V1 White + 10-30mm.....E++ £149
Nikon V2 Black + 10-30mm.....E++ £349
Nikon V3 Black + 10-30mm + DF-N1000 + Grip.....Mint- £649
Olympus E-M1 Black Body Only.....E++ / Mint- £439 - £459
Olympus E-M5 MKII Body Only - Black.....E+ £499
Olympus E-M5 Silver Body Only.....E+ £229
Olympus Pen-F Black Body Only.....E+ £749
Olympus Pen-F Silver Body + ECG-4 Grip.....E++ £799
Olympus Pen-F Silver Body Only.....Mint- £789
Olympus E-P2 Black + 14-42mm.....E++ £139
Panasonic GF-3 Black Body.....E+ £89
Panasonic GF-5 Body Only.....E++ / Unused £79 - £129
Panasonic GH4 Body Only.....E++ £699
Panasonic GX8 Black Body Only.....E++ £499
Pentax Q + 8.5mm F1.9.....E+ £189
Sony A7 II Body Only.....E++ / Mint- £919 - £949
Sony A7R II Body Only.....E++ £1,749 - £1,949
Sony A7S MKII Body Only.....E++ / Mint- £1,989 - £2,099

WANTED

COMMISSION / PART-EXCHANGE / CASH
Fuji Medium Format GS645 / GW / GS / GL
Quote - Phone 01463 783850
Quote - Info@ffordes.com

Digital SLR Cameras

Canon EOS 200D Body Only.....Mint- £399
EOS 20D Body Only.....E+ / E++ £79 - £89
EOS 300D + 18-55mm.....As Seen £49
EOS 300D Body Only.....As Seen / E+ £69 - £79
EOS 40D + BG-E2N Grip.....E++ £149
EOS 450 D/Red Body Only.....E++ £179

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EOS 5D + BG-E4 Grip.....	E+ £259
EOS 5D Body Only.....	E+ £299
EOS 5D MKII Body Only.....	E+ £599
EOS 5D MKIII Body + BG-E11 Grip.....	E+ £1,649
EOS 5D MKIII Body Only.....	E+ £1,499
EOS 5D MKIII Body Only.....	E+ / E++ £1,399 - £1,499
EOS 5DS Body Only.....	E+ £2,199
EOS 600D Body Only.....	E+ / Mint- £219 - £249
EOS 6D Body + BG-E13 Grip.....	E+ £839
EOS 6D Body Only.....	E+ £749
EOS 70D Body Only.....	E+ £479
EOS 750D Body Only.....	Mint £499
EOS 7D + BG-E7 Grip.....	E+ £469
EOS 7D Body Only.....	E+ / Mint- £379 - £399
EOS 7D MKII Body Only.....	E+ / E++ £979
EOS 80D Body Only.....	Mint- £819
EOS M Body Only.....	Mint- £149
EOS M3 + 15-45mm.....	Mint £339

Nikon D3 Body Only.....	Exc / E++ £699 - £849
D3000 Body Only.....	Exc £79
D300S Body Only.....	E+ £249
D3S Body Only.....	As Seen £799
D4 Body Only.....	E+ £1,949
D4S Body Only.....	E++ £3,189 - £3,249
D500 Body Only.....	E+ £1,449
D5300 Body Only.....	E+ £329
D60 Body Only.....	E+ £89
D600 Body Only.....	E+ £649
D7000 Body Only.....	Exc £249
D7200 Body Only.....	E+ £689
D750 Body Only.....	E+ £999
D80 Body Only.....	E+ £119
D800E Body Only.....	Mint- £1,349
D810 Body Only.....	E+ / Mint- £1,639 - £1,849
D90 Body Only.....	E+ / E++ £139 - £149
MB-D10 Grip.....	E+ £89

WANTED

COMMISSION / PART-EXCHANGE / CASH
Mamiya - RB / R2 / 645 / 6MF/7/7II
Quote - Phone 01463 783850
Quote - info@ffordes.com

Leica M Lenses

16/18/21mm F4 Tri Elmar.....	E++ £2,799
16/18/21mm F4 Tri Elmar + Finder.....	E++ £2,899 - £2,999
18mm F3.8 Asph M Black.....	E+ £1,549
21mm F2.8 M Black.....	Exc / E++ £689 - £939
21mm F2.8 M Black + Finder.....	E+ £889
21mm F3.4 Chrome.....	E+ £749
21mm F3.4 R + 122228 M Mount.....	E+ £749
21mm F4 Chrome + Finder.....	Exc / E+ £749 - £799
24mm F1.4 Asph M - Black.....	Mint- £3,389
24mm F2.8 Asph M Black.....	Exc / E++ £899 - £1,099
280mm F4.8 Telyt.....	E+ £229
35mm F1.4 Asph M Black 6bit.....	E+ £2,399
35mm F2 Asph M Black 6bit.....	E++ £1,599 - £1,699
35mm F2 Black.....	E+ £999
50mm F1.4 Asph M Chrome 6bit.....	E+ £1,999
50mm F2 M Chrome.....	E+ £949
65mm F3.5 Elmar.....	E+ / Mint- £179 - £349
75mm F2.4 M Black 6bit + Hood.....	Mint- £1,099
75mm F2.5 M Black 6bit.....	E+ £599
75mm F2.5 M Black 6bit + Hood.....	E+ £849
90mm F2 Apo M Black.....	E+ / Mint- £1,749 - £2,099
90mm F2 Black.....	E+ £450 - £499
90mm F2 Chrome.....	E+ / E++ £599
90mm F2 M Black.....	E+ / E++ £749 - £949
90mm F2.5 M Black 6bit.....	E+ £749
90mm F2.8 Black.....	Exc £299
90mm F2.8 M Black.....	Exc / E+ £499 - £799
90mm F4 Macro M Set 6bit.....	E+ £1,779

Nikon AF Lenses

10-24mm F3.5-4.5 G AFS DX.....	E++ / Mint- £549
14-24mm F2.8 G AFS ED.....	Mint- £949
16-35mm F4 G AFS ED VR.....	E+ / E++ £749 - £789
16-85mm F3.5-5.6 G ED VR AFS DX.....	E+ / E++ £229 - £239
17-55mm F2.8 G AFS DX IFED.....	E+ / E++ £249 - £449
18-105mm F3.5-5.6 G AFS DX VR.....	E++ £139

18-300mm F3.5-5.6 AFS DX VR.....	Mint- £399
18-35mm F3.5-4.5 AFD.....	E++ £199
18-55mm F3.5-5.6 G AF-P DX.....	E+ £39
18-55mm F3.5-5.6 G AFS VR II.....	Mint- £89
18-70mm F3.5-4.5 G AFS ED DX.....	E++ £79
180mm F2.8 ED AF.....	E+ £299
180mm F2.8 ED AFD.....	E++ £489
18mm F2.8 AFD.....	E++ £499
20-35mm F2.8 AFD.....	Exc £279
200-400mm F4 G VR AFS IFED.....	E+ £1,929
200mm F4 ED AFD Micro.....	E++ £849
20mm F1.8 G AFS ED.....	E+ / E++ £469 - £549
20mm F2.8 AFN.....	E++ £199
24-120mm F3.5-5.6 ED AFD.....	E+ / E++ £129
24-120mm F3.5-5.6 G AFS ED VR.....	E+ £189
24-70mm F2.8 G AFS ED.....	E+ £639
24-70mm F3.5-5.6 IX.....	E+ £29
24-85mm F2.8 AFD.....	E+ / E++ £239 - £249
24-85mm F3.5-4.5 G AFS VR.....	E++ £269 - £299
24mm F1.4 G AFS ED.....	E++ £949
24mm F2.8 AFD.....	As Seen £149
28-80mm F3.5-5.6 AFD.....	E++ £49
28mm F2.8 AF.....	E+ £149
28mm F2.8 AFN.....	E+ / E++ £139 - £149
35-70mm F2.8 AFD.....	E++ £249
35mm F1.4 G AFS.....	E+ / E++ £849 - £939
50mm F1.4 G AFS.....	E++ £229
55-200mm F4-5.6 AFS DX G VR.....	As Seen / E++ £49 - £89
58mm F1.4 G AFS ED.....	E++ £989
60mm F2.8 AFD Micro.....	E++ £239
70-200mm F2.8 G AFS ED VR II.....	E+ / E++ £975 - £1,199
70-200mm F4 G AFS ED VR.....	E++ £799
70-210mm F4-5.6 AFN.....	E+ / E++ £69 - £79
70-300mm F4-5.6 ED AFD.....	E+ £79 - £89
70-300mm F4-5.6 G AFS VR.....	E++ £299 - £319
80-200mm F2.8 ED AF.....	E+ £249 - £299
80-400mm F4.5-5.6 AFD VR.....	E++ £429
80-400mm F4.5-5.6 G AFS ED VR.....	E++ / Mint- £1,299 - £1,349
85mm F1.4 AFD.....	E+ £499
85mm F1.4 G AFS.....	E+ £889
85mm F2.8 D PC Micro.....	E+ £889
105mm F2.8 AFS G VR Micro.....	E+ / E++ £449 - £479
300mm F2.8 G AFS ED VR.....	E+ £2,099
300mm F2.8 G AFS ED VR II.....	E++ £3,479
300mm F2.8 IFED AF.....	E+ £999
300mm F2.8 IFED AF-I.....	E++ £1,179
300mm F4 AF ED.....	As Seen £249
500mm F4 AFS IFED.....	E++ £2,499
500mm F4 G AFS VR IF ED.....	E+ £4,299

WANTED

COMMISSION / PART-EXCHANGE / CASH
Digital Micro system / DSLR / Medium Format
Quote - Phone 01463 783850
Quote - info@ffordes.com

Sigma fit Nikon AF

4.5mm F2.8 EX DC Fisheye HSM.....	E++ £489
8-16mm F4.5-5.6 DC HSM.....	E++ £379
8mm F3.5 EX DG Fisheye.....	E+ £349
15mm F2.8 EX DG Fisheye.....	Mint- £339
17-35mm F2.8-4 EX D.....	E++ £129
17-50mm F2.8 EX DC OS HSM.....	E++ £239
170-500mm F5-6.3 Apo D.....	E+ £199
18-200mm F3.5-6.3 DC.....	Exc £59
180mm F3.5 EX Macro APO.....	E++ £339
180mm F5.6 Apo Macro.....	E++ £189
24-60mm F2.8 EX DG.....	E++ £239
28mm F1.8 EX DG.....	E++ £179
35mm F1.4 DG HSM A.....	Mint- £479
50-150mm F2.8 Apo EX DC HSM.....	E+ £299
50-150mm F2.8 Apo HSM II.....	E+ £329
50mm f1.4 EX DG.....	E+ / Mint- £219 - £239
70mm F2.8 EX DG Macro.....	E++ £179
105mm F2.8 EX DG Macro.....	E++ £189
105mm F2.8 Macro EX DG OS HSM.....	E+ £269
150-500mm F5-6.3 APO DG OS HSM.....	E++ £349
150-600mm F5-6.3 DG OS HSM Sport.....	E++ £1,089

WANTED

COMMISSION / PART-EXCHANGE / CASH
Auto Focus Lens - Nikon / Canon / Sony / Pentax
Quote - Phone 01463 783850
Quote - info@ffordes.com

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Nikon

NEW! Body only **£3,499.00**

See website for latest stock information!

Canon EOS M100

24.2 MEGA PIXELS **7 FPS** **3.2"** **4K**

Body only +15-45mm **£399.00** **£519.00***

*Prices after £50 cashback from Canon. Ends 17.01.18

Canon EOS M6

24.2 MEGA PIXELS **7 FPS** **3.2"** **4K**

Body only +15-45mm **£499.00** **£599.00***

*Prices after £50 cashback from Canon. Ends 17.01.18

Canon EOS M5

24.2 MEGA PIXELS **7 FPS** **3.2"** **4K**

Body only +15-45 IS STM **£799.00** **£899.00**

Add a Canon EH29-CJ Jacket case for only £49.99

Nikon D750

24.3 MEGA PIXELS **6.5 FPS** **3.2"** **4K**

Body only +24-120 VR **£1,599.00** **See web**

Add a Nikon MB-D16 battery grip for only £269.00

Nikon D810

36.3 MEGA PIXELS **7 FPS** **3.2"** **4K**

Body only Add a MB-D12 grip for only **£2,399.00** **£349.00**

Add a Nikon EN-EL15a spare battery for only £64.00

Nikon D5

20.8 MEGA PIXELS **12 FPS** **3.2"** **4K**

XQD Type CF Type **£5,099.00** **See web**

Save 5% on selected accessories! See website.

Canon EOS 800D

24.2 MEGA PIXELS **6 FPS** **3.2"** **4K**

Body only +18-55mm **£679.00** **£769.00***

*Prices after £50 cashback from Canon. Ends 17.01.18

Canon EOS 77D

24.2 MEGA PIXELS **6 FPS** **3.2"** **4K**

Body only +18-55 IS STM **£614.00** **£754.00***

*Prices after £85 cashback from Canon. Ends 17.01.18

Canon EOS 80D

24.2 MEGA PIXELS **7 FPS** **3.2"** **4K**

Body only +18-55 IS STM **£920.00** **£1,011.00**

Add a Canon LP-E6N spare battery for only £42.99

NIKON LENSES

Prices updated DAILY! Visit us in store, online at parkcameras.com or call us on 01444 23 70 60

AF-G 10.5mm f/2.8 ED DX £585.00	AF-D 180mm f/2.8 IF ED £759.00
AF-D 14mm f/2.8D £1,369.00	AF-D 200mm f/4D IF ED £1,269.00
AF-D 16mm f/2.8D Fisheye £665.00	AF-S 10-24mm f/3.5-4.5G £729.00
AF-S 20mm f/1.8G ED £649.00	AF-S 14-24mm f/2.8G ED £1,399.00
AF-D 24mm f/2.8D £629.00	AF-S 16-80mm f/2.8-4E VR £859.00
AF-S Nikkor 24mm f/1.4G £1,799.00	AF-S 16-85mm f/3.5-5.6G £497.97
AF-S 35mm f/1.8G ED £449.00	AF-S 18-35mm f/3.5-4.5G £619.00
AF-S 35mm f/1.8G DX £179.00	AF-S 18-105mm VR £219.00
AF-S 40mm f/2.8G ED £239.00	AF-S 18-200mm ED VR II £534.00
AF-S 50mm f/1.4G £349.00	AF-S 18-300mm f/3.5-6.3 VR £629.00
AF-D 50mm f/1.8G £119.00	AF-S 24-70mm f/2.8E ED VR £1,779.00
AF-S 50mm f/1.8G £189.00	AF-S 24-85mm VR £439.00
AF-D 60mm f/2.8 Micro £409.00	AF-S 28-300mm ED VR £799.00
AF-S 60mm f/2.8G Micro ED £479.00	AF-S 55-200mm f/4-5.6 VR II £269.00
AF-S 85mm f/3.5G DX £434.00	AF-S 70-200mm f/2.8 VR II £1,998.00
AF-S 85mm f/1.8G £399.00	AF-S 70-300mm IF ED VR £499.00
AF-S 105mm f/2.8G VR £749.00	AF-S 200-400mm VR II £5,899.00

Canon EOS 7D Mark II

20.2 MEGA PIXELS **10 FPS** **3.2"** **4K**

Body only Add a BC-E16 grip for only **£1,349.00** **£199.00**

Add a Canon WFT-E7B Transmitter for £599

Canon EOS 6D Mark II

26.2 MEGA PIXELS **6.5 FPS** **3.2"** **4K**

Body only Add a BC-E21 grip for only **£1,728.00** **£199.00**

12 Months Interest Free Finance available! See web.

Canon EOS-1D X II

20.2 MEGA PIXELS **14 FPS** **3.2"** **4K**

Body only Add a LP-E19 battery for only **£4,799.00** **£149.00**

Add a WFT-E8B wireless File Transmitter for only £409.00!

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100mm f/2.8 Macro IS USM	£799.00	£105	£694.00
16-35mm f/4L IS USM	£899.00	£85	£814.00
24-70mm f/4L IS USM	£699.00	£105	£594.00
70-300mm f/4-5.6 IS II USM	£429.00	£85	£344.00
70-300mm f/4-5.6L IS USM	£1,249.00	£150	£1,099.00
70-200mm f/4.0L IS USM	£1,049.00	£130	£919.00
100-400mm f/4.5-5.6L IS II USM	£1,789.00	£215	£1,574.00

Learn more at www.parkcameras.com/canon-cashback

FUJIFILM X-E3

A new rangefinder style, ultra-compact mirrorless camera which boasts outstanding image quality and enhanced handling.

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24.3 MEGA PIXELS **5 fps** **3.0"** **4K** **NEW!**

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E-M10 Mark III

Built for city life; beautifully styled with a retro design combined with the latest in digital camera technology.

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16.1 MEGA PIXELS **8 fps** **3.0"** **4K** **NEW!**

from **£629.00**

Olympus PEN-F

12 MEGA PIXELS **8 FPS** **3.0"** **4K**

Limited number in stock **£399.00**

Add the PT-059 underwater housing for £279.99

Olympus E-M5 Mk II

16.1 MEGA PIXELS **8 FPS** **3.0"** **4K**

Body only +14-42 EZ **£429.00** **£499.00**

Available in Black or White designs. See website.

Olympus PEN-F

20.3 MEGA PIXELS **10 FPS** **3.0"** **4K**

Body only +17mm f/1.8 **£949.00** **£1,149.00**

Add an Olympus BN-1 battery for only £54.95

Olympus E-M5 Mk II

16.1 MEGA PIXELS **8 FPS** **3.0"** **4K**

Body only +14-42 EZ **£449.00** **£549.00**

Add an Olympus BLS-50 battery for only £49.99

Olympus E-M1 Mk II

20.4 MEGA PIXELS **10 FPS** **3.0"** **4K**

Body only +12-40mm **£714.00** **£1,164.00***

*Prices after £85 cashback from Olympus. Ends 21.01.18

Olympus E-M1 Mk II

20.4 MEGA PIXELS **10 FPS** **3.0"** **4K**

Body only +12-40mm **£1,649.00** **£2,199.00***

*Prices after £200 cashback from Olympus. Ends 21.01.18

Fujifilm X100F

24.3 MEGA PIXELS **1080p** **3.0"** **4K**

Body only Available in Silver or Black designs **£1,199.00**

Save 5% on selected accessories! See website.

Fujifilm X-T2

24.3 MEGA PIXELS **4K** **3.0"** **4K**

Body only Graphite **£1,339.00** **£1,543.00***

*Prices after £95 cashback from Fujifilm. Ends 15.01.18

Fujifilm X-PRO2

24.3 MEGA PIXELS **4K** **3.0"** **4K**

Body only Graphite **£1,199.00** **£1,805.00***

*Prices after £190 cashback from Fujifilm. Ends 15.01.18

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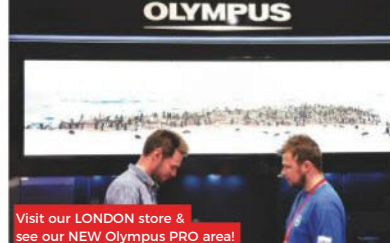
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42.4 MEGA PIXELS 10 fps 3.0" IS 4K

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Sony FE 24-105mm f/4 G OSS **NEW!**

Ideal for versatile shooting including landscapes, portraits, weddings and more. This lens also features fast, precise and quiet autofocus capabilities in both still and video shooting, making it an ideal complement for Sony's extensive line-up of E-mount cameras.

NOW IN STOCK!

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LEICA CL **NEW!**

24.3 MEGA PIXELS 5 fps 3.0" 4K

A new addition to the Leica family, using an APS-C System to bring simplicity and the best possible image quality to meet the demands of the ambitious photographer & their lifestyle.

Learn more & place an order to receive one of the first available cameras at parkcameras.com from **£2,250.00**

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In stock from **£230.00** Available in a variety of different colours!

Body only **£3,970.00** See website to learn more! Add a Leica BP-SCL2 battery for only £110.00

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Manhattan Mover 50 Backpack **only £129.00**

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MKBFR4-BH Carbon Fibre Tripod with Ball Head Kit **only £229.00**

Windor (Medium) Messenger Bag **only £107.00**

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Fully adjustable flash duration & brightness control, right in the palm of your hand

The small LUME CUBE is designed to be mounted and paired with devices such as your CoPro®.

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PENTAX K-1 **36.4 MEGA PIXELS** **4 fps** **3.2"** **1080p**

The K-1 features a 36.4MP full-frame sensor, an AA filter simulator, Full HD 1080p video, a new SR II 5-axis shake reduction mechanism and Pixel Shift Resolution System.

In stock from **£1,749.00*** *Use voucher code **PENTAX-250-OFF** for this price!

Pentax K-70 **FREE LENS** **24.2 MEGA PIXELS** **18-50mm**

Body only **£599.00** +18-50mm **£729.00**

FREE 50mm f/1.8 lens when bought with the K-70!

Pentax KP **SAVE £100** **24.3 MEGA PIXELS** **18-50mm**

Body only **£899.00*** Add a Pentax D-BG7 battery grip for £259.00

*Use voucher code **PENTAX-100-OFF** online!

Pentax K-1 **51.4 MEGA PIXELS** **+55mm**

Body only **£5,499.00** +55mm **£6,499.00**

See website for 24 months 0% finance!

TAMRON LENSES Prices updated DAILY! Visit us in store, online at parkcameras.com or call us on **01444 23 70 60**

Tamron 18-400mm f/3.5-6.3 Di II VC HLD

Tamron have introduced the world's first ultra-telephoto all-in-one zoom lens to achieve 400mm telephoto.

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Tamron 10-24mm f/3.5-4.5 Di-II VC HLD **Tamron SP 24-70mm f/2.8 Di VC USD** **Tamron 16-300mm f/3.5-6.3 Di II VC PZD**

In stock! **£579.00** 77mm filters available from £29.99

In stock! **£699.00** Available in Canon, Nikon or Sony fit

In stock! **£429.00** Available in Canon, Nikon or Sony fit

Learn more about this lens at www.parkcameras.com

Add a Hoya 82mm UV(C) Digital HMC filter for £34.95

Add a Hoya 67mm UV(C) Digital HMC filter for £19.95

Tamron 70-200mm f/2.8 Di VC USD

In stock! **£1,349.00** 77mm filters available from £29.99

In stock! **£739.00** Available in Canon, Nikon or Sony fit

In stock! **£1,129.00** Available in Canon, Nikon or Sony fit

Learn more about this lens at www.parkcameras.com

Add a Kenko 95mm UV Digital filter for £89.95

SIGMA LENSES Prices updated DAILY! Visit us in store, online at parkcameras.com or call us on **01444 23 70 60**

Sigma 105mm f/2.8 EX DG OS HSM **Sigma 85mm f/1.4 EX DG HSM** **Sigma 150-600mm f/5-6.3 DG OS HSM | C**

In stock at **£329.00** Available in Canon, Nikon or Sigma fit

In stock at **£999.00** Available in Canon, Nikon or Sigma fits

In stock at **£699.00** Available in Canon, Nikon or Sigma fit

Learn more about this lens at www.parkcameras.com

Add a Sigma 86mm WR UV filter for £99.99

Add a Sigma 1.4x converter (TC-1401) for only £100

8mm f/3.5 Circ. Fish EX DG **£699.00**

15mm f/2.8 Diag F/eye EX DG **£599.00**

19mm f/2.8 DN **£149.00**

20mm f/1.4 DG HSM **£699.00**

24mm f/1.4 DG HSM **£649.00**

30mm f/1.4 DG HSM **£359.00**

30mm f/2.8 DN **£149.00**

35mm f/1.4 DG HSM **£549.00**

60mm f/2.8 DN **£149.00**

150mm f/2.8 OS Macro **£779.00**

180mm f/2.8 EX DG OS HSM **£1,239.00**

300mm f/2.8 APO EX DG **£2,599.00**

500mm f/4 APO EX DG **£4,999.00**

8-16mm f/4.5-5.6 DC HSM **£599.00**

10-20mm f/3.5 EX DC HSM **£319.00**

12-24mm f/4.5-5.6 II DG HSM **£649.00**

17-50mm f/2.8 DC OS HSM **£329.00**

18-35mm f/1.8 DC HSM **£649.00**

18-200mm DC OS HSM **£289.00**

18-250mm DC Macro OS HSM **£329.00**

18-300mm f/3.5-6.3 DC Macro **£369.00**

24-35mm f/2 DG HSM Art **£759.00**

24-70mm f/2.8 DG OS HSM **£1,199.00**

24-105mm f/4 DG OS HSM **£599.00**

50-100mm f/1.8 DC HSM **£899.00**

50-500mm f/4.5-6.3 OS HSM **£869.00**

70-200mm f/2.8 EX DG OS **£849.00**

70-300mm f/4.0-5.6 DG **£129.00**

70-300mm f/4.0-5.6 APO **£179.00**

120-300mm f/2.8 OS HSM **£2,699.00**

150-600mm f/5-6.3 Sport **£1,329.00**

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


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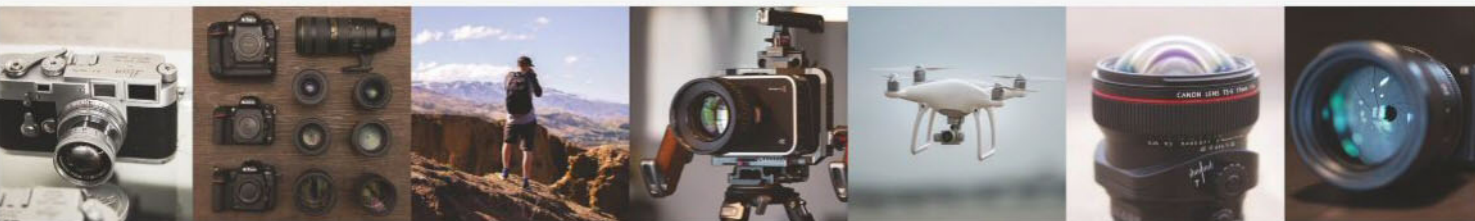


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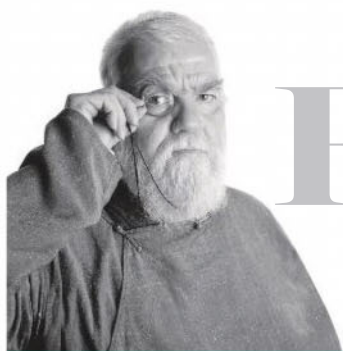
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Final Analysis

Roger Hicks considers...

'Snow storm, Etretat beach', 1981, by Jean Gaumy



© JEAN GAUMY/MAGNUM PHOTOS

Ah, winter! Snowy peaks under blue skies; bracing walks. Gorgeous landscapes in the Alps, the Himalayas, the Rockies – choose your continent.

Or alternatively, grey skies and driving snow. Which, let's face it, most of us are more likely to see when it snows. So what can we do? The answer, as so often in photography and indeed in life itself, is that we work with what we've got. Forget cameras and lenses, I'm talking about places, thoughts, emotions, experiences.

I chose this picture for two reasons. First, I wanted something wintry that didn't reflect all the clichés. Second, I like its ambiguity. Is he trying to get away from it all, whatever 'it all' may be? If so, why? Time to think, time to nurse a broken heart, or time just to be alone? Is he somewhere he knows well, and loves in

'The answer, as so often in photography, is that we work with what we've got'

all its moods? Enjoying somewhere glorious, all to himself? Or is it pure habit: he always goes for a walk there, and isn't going to let a snow storm stop him?

How different are any of these interpretations? In the words of Chief Justice Bryan centuries ago, 'The devil himself knoweth not the thought of man.' We cannot know what he was thinking. This is true even if he tells us; he might be lying. Nor can we really tell what the photographer was thinking; again, even if he tells us. It is profoundly unlikely that either would attempt to deceive us, but the important thing is that it doesn't matter. All we can do in either case is to

imagine ourselves in the place of the man in the picture, or the photographer, or both. Why would we be there?

At which point it turns a bit existential, a bit quickly. We can (and arguably must) identify with either the subject or the photographer, but our 'identification' can vary widely from time to time. I have been the man in the picture, at different times miserable and happy, seeking solitude, seeking enlightenment, or just enjoying (yes, you can enjoy it) the sting of the snow on my cheeks and looking forward to a large whisky in a warm room when I get home. And I have been the photographer, variously with and without preconceptions of what I was going to shoot: on the beach, on the street, on the footpath beside the river. You or I could easily be the person in the picture. Or behind the camera. Its universality is its appeal.



Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his website at www.rogerandfrances.eu). Every week in this column Roger deconstructs a classic or contemporary photograph. Next week he considers an image by Kathryn Polley



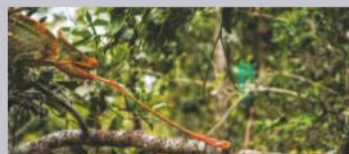
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